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The Journal of the Musical Home Everywhere

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THE ETUDE

Music Magazine



THE LITTLE CONCERT

JULY 1928

PRICE 25 CENTS

\$2.00 A YEAR

Song Composers Whose Compositions Have Been Favored By Thousands of Concert and Church Singers

This page with Songs brought to attention and the portraits and short biographical sketches of each composer will serve to give a better acquaintance with these celebrated contemporary writers whose beautiful songs are frequently used by voice teachers, concert artists and non-professional singers in our foremost musical centers.



JOHN PRINDLE SCOTT

SCOTT

JOHN PRINDLE SCOTT was born in Norwich, New York and received his early education in the Schools of that town. Endowed by nature with an exceptionally good voice, he prepared for a career as a public singer, studying at Oberlin College and Conservatory and later in New York. For two years he taught singing in Saginaw, Michigan, and for about ten years devoted himself to concert work, specializing in song and ballad recitals. A few years ago he gave up public singing because of trouble with his hearing and since that time he has devoted himself entirely to composition.

His first song success was published about twenty years ago and since then more than sixty of his works, principally songs, vocal quartettes and piano numbers have been published. His compositions are found with increasing frequency among the best concert programs.

Catalog No.	Compass	Price
12805 I Know in Whom I Have Believed, . . .	a—D	\$0.40
16843 I Know in Whom I Have Believed, . . .	d—g	.40
18902 In Canterbury Square, . . .	E flat—F	.50
18903 In Canterbury Square, . . .	c—D	.40
12806 John O'Dreams, . . .	c—F	.40
12954 John O'Dreams, . . .	a—D	.45
12303 My True Love Lies Asleep, . . .	d—g	.35
13217 My True Love Lies Asleep, . . .	b flat—E flat	.30
12803 Revelation, The, . . .	F—a flat	.40
16848 Revelation, The, . . .	d—F	.40
12804 Sailor's Love Song, . . .	d—a flat	.45
14286 Trelawny, . . .	c—E	.45
14285 Young Alan, the Piper, . . .	b flat—F	.50



WALTER ROLFE

ROLFE

WALTER ROLFE, pianist and composer, was born in Rumford, Maine, in 1880. In his youth he displayed a decidedly musical talent and after a rather inauspicious entry into this field of music when he produced his first composition at the age of sixteen, he studied for five years with Lilienthal in New York. Since that time he has produced many studies and melodic teaching pieces that are considered of very high rank in the teaching profession. He has also arranged orchestrations, duets and quartettes for piano and for violin and piano.

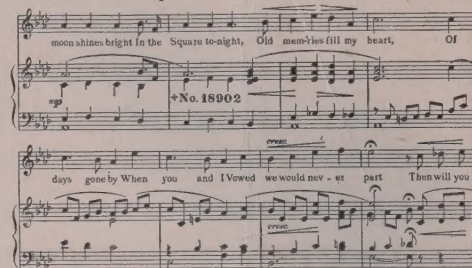
Mr. Rolfe also has made some successful contributions to the vocal world. His songs are very melodious and have been written, not with the aim of providing something for the great concert singers, but rather, for giving the teacher numbers that will be popular with the average pupil who wants to learn attractive songs of the better popular type for use in recital or entertainment programs.

Catalog No.	Compass	Price
14912 Dream Days of Long Ago, . . .	c—F	\$0.45
14913 Fair Killarney Across the Sea, . . .	c—E	.40
8550 Gwendolyn, . . .	d—g	.50
17164 If Love Rules the World, . . .	d—g	.50
17165 If Love Rules the World, . . .	c—F	.50
17166 If Love Rules the World, . . .	b flat—E flat	.50
9539 Love Dreams, . . .	d—E	.45
13214 Magnify Jehovah's Name, . . .	d—g	.50
22965 Michael's Flute, . . .	c—F	.60
9534 (O) Loving Father, . . .	d—F	.60
22968 Thrill of an Old Lullaby, . . .	c—F	.40
18104 We Shall Never Part Again, . . .	E flat—E flat	.45
8537 While Thou Art Near, . . .	E flat—a flat	.50
18052 You've Been a Wonderful Sweetheart, . . .	c—E	.40

The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

IN CANTERBURY SQUARE

No. 18902 By JOHN PRINDLE SCOTT Price, 50 cents

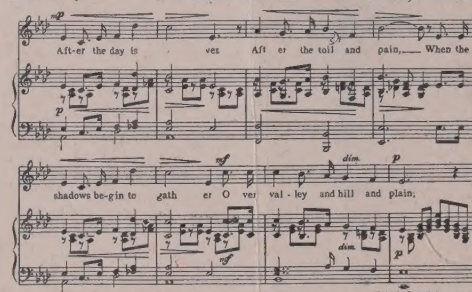


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IN THE HUSH OF THE TWILIGHT HOUR

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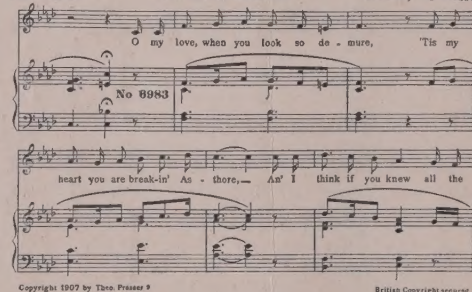
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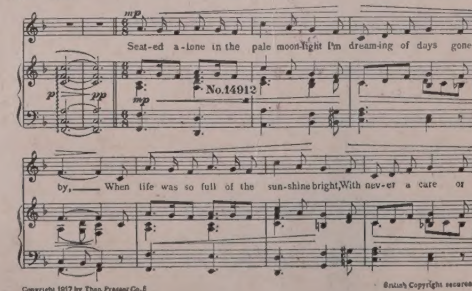


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DREAM DAYS OF LONG AGO

No. 14912 By WALTER ROLFE Price, 45 cents



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GEIBEL

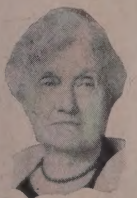


ADAM GEIBEL

ADAM GEIBEL was born in Neueneheim in 1855. At the age of seven he was brought to the United States and received his education at the Penna. Inst. for Blind, he having lost his eyesight in early infancy. He studied piano, voice and organ composition with Dr. Wood in Philadelphia. Since 1885 he has become famous as the blind organist of the Stetson Mission and also conductor of the Stetson chorus. After entering the field of composition he organized his own Music Company of which he is president. Many of his compositions are universally known and his anthems, sacred cantatas and gospel songs are used extensively throughout the English speaking world, as are also numerous piano compositions, organ pieces, secular and sacred songs and choral numbers written by him.

Catalog No.	Compass	Price
8030 Angels' Refrain, The (Violin Obligato), . . .	d—g	\$0.55
8031 Angels' Refrain, The (Violin Obligato), . . .	a—D	.55
8483 Be Thou With Me, . . .	E—a flat	.50
8484 Be Thou With Me, . . .	b—E flat	.50
7948 Bonnie Jennie, . . .	E flat—a flat	.60
8052 Dream of Peace, The, . . .	E flat—a flat	.50
8053 Dream of Peace, The, . . .	b flat—E	.60
4735 For Love's Sweet Sake, . . .	c—g	.50
8066 Gloria In Excelsis Deo (Glory Be To God On High), . . .	E—g	.50
8067 Gloria In Excelsis Deo (Glory Be To God On High), . . .	b—D	.50
8046 Hail, Glorious Morn (Violin Obligato), . . .	F—g	.60
8047 Hail, Glorious Morn (Violin Obligato), . . .	c—D	.60
8063 His Blessed Face, . . .	E flat—g	.50
8064 His Blessed Face, . . .	d flat—F	.50
8065 His Blessed Face, . . .	b flat—D	.50
8048 In Old Judea (Violin Obligato), . . .	E flat—g	.50
8049 In Old Judea (Violin Obligato), . . .	c—E	.50
15378 In the Hush of the Twilight Hour, . . .	c—E flat	.35
3952 It Might Have Been, . . .	d—a	.30
4149 Jolly Good Song, A, . . .	a—E	.40
8061 Light of Hope, The, . . .	E flat—a flat	.60
8062 Light of Hope, The, . . .	b flat—E flat	.60
23074 Mazie, . . .	E flat—E flat	.45
16445 One Day, . . .	d—E flat	.30
8054 Pilgrim's Dream, The, . . .	d—g	.60
8055 Pilgrim's Dream, The, . . .	c—F	.60
8056 Pilgrim's Dream, The, . . .	b flat—E flat	.60
8059 Risen Lord, The, . . .	d—F sharp	.50
8060 Risen Lord, The, . . .	b flat—D	.50
8068 Sleep Sweetly, Babe of Bethlehem (Violin Obligato), . . .	a flat—E flat	.45
13405 Taking Dolly's Picture, . . .	c—E	.25
8057 Three Visions, The, . . .	d flat—g	.60
8058 Three Visions, The, . . .	b flat—E	.60

BRIGGS



CORA S. BRIGGS

CORA S. BRIGGS is one of the few woman composers whose works have been universally accepted and extensively used on programs, especially of a devotional nature. Her sacred compositions have probably gained more fame than those of a secular nature, although all of her works hold a popular appeal that has gained for them certain distinction. One of the best known of her song compositions is the sacred number "Close to Thee." In fact this sacred song is so popular with church soloists as to deserve classification as one of the best known of all sacred songs.

Catalog No.	Compass	Price
8094 Close to Thee, . . .	d—g	\$0.50
7270 Close to Thee, . . .	c—F	.50
13099 Heart's Desire, . . .	d—g	.40
6983 Irish Love Song, An, . . .	c—F	.30
7218 Love Eternal, . . .	d—g	.35
13092 (O) Mary, Go and Call the Cattle Home (Recitation), . . .	d—g	.40
7000 Remember Me, . . .	g—E flat	.40
11592 Vesper Song, . . .	E flat—a flat	.45

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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Asst. Editor.....EDWARD ELLSWORTH HIPSHER

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



FRANZ JOSEF HAYDN



VINCENT D'INDY

THE JOSEF HAYDN HOUSE at Eisenstadt, Austria, in which the master lived and wrote so many of his compositions from 1766 to 1778, has suffered neglect till it is almost a ruin. Some of his best known symphonies and chamber music were created in this period when he already had charge of the Prince Esterhazy orchestra and chapel. Private interests have undertaken the restoration of the historic home.

THE HISTORIC COVENT GARDEN OPERA SEASON has been saved for a series of years to come, by the recently-formed Covent Garden Opera Syndicate. A season of ten weeks, beginning April 30th and closing July 6th, is announced for this year. Twenty-three operas from the standard French, German, Italian and Russian repertoire are announced for performance. British composers get the same encouragement as do Americans, at home.

A TAX LEVY TO SUPPORT MUSIC has been incorporated in the charter of San Francisco. About seventy-five thousand dollars per year reported to be the amount that at present will be devoted to this municipal venture in the future.

TWELVE HUNDRED BLIND PERSONS in France earn their living as musicians. Most of them were educated in the National Institute for the Young Blind, where they were taught to play as a diversion, but Valentin Haüy, their teacher, showed them how music might help them to live. Among the twelve hundred are many who are well known, eight organists, churches (Notre Dame Cathedral) and many composers and conductors.

MASCAGNI has made the very suggestion, for the development of opera, that there be established a chain of opera companies in which young composers could be "tried out," a thing which cannot be expected often from the great metropolitan companies.

GUSTAVE L. BECKER, pianist, composer, teacher and lecturer, has celebrated recently his fiftieth anniversary of his entering the teaching profession. THE ETUDE extends its warm felicitations to Mr. Becker who has been a valued contributor to its columns.

FRANZ SCHREKER, in the forefront of Germany's "modernists" composers of opera, has lately finished his fifth full-length work for the musical stage, "Der Singende Teufel (The Singing Devil)," a title suggesting the "Futuristic." His "Der Ferne Klang (The Distant Sound)," "Die Gezeichneten (The Marked One)," "Der Schatzgräber (The Fortune Digger)" and "Irrelohe" have been performed in leading opera houses of Germany, with success.



FRANZ SCHREKER

THE HASLEMERE FESTIVAL (England) of music of the sixteenth and seventeenth centuries for instruments of that period, will take place again this year, in August. Of these interesting events, Arnold Dolmetsch, the enthusiast for early British music, has been the prophet and is still the patron saint. To the student of music, and especially of musical history, these festivals are rare opportunities to drink at fountains of melody and harmony that are pure.

BIZET'S "THE PEARL FISHERS" had its first performance in English, in America, when it was given on the evening of May 16th, by the Philadelphia Operatic Society, in a translation made especially for the occasion, by Edward Ellsworth Hipsher. An interesting feature of the event was that the Society had as its guest Mme. Louise Natali, who interpreted the leading rôle, Leila, when the opera had its first performance in America, at Philadelphia, in September, 1893, by the then well-known Hinrichs Company.

NOVEL MUSICAL TYPEWRITER is reported to have been invented by a musician. It turns a blank sheet of paper into a complete musical score, by writing the lines of staff, the musical notes, with all accidentals, sharps, and even accompanying words.

THE SCHUBERT CENTENNIAL CONTEST over five hundred manuscripts for orchestra has been submitted in the ten zones. Of these America stands at the head, with seventy-one manuscripts submitted; Germany follows, with y-nine; the Vienna zone comes next, with y-two; and Great Britain stands fourth, with eight manuscripts sent to London. The winning composition of each zone will secure to its composer one thousand dollars; then these will be forwarded to Vienna, where the Grand Prize of ten thousand dollars will be awarded.

STRAVINSKY'S "APOLLO," a new ballet, had its world premiere, on April 27th, at the top of three programs of the Chamber Music Festival in the new auditorium of the Library of Congress, with Adolf Bolm both principal dancer and director of the corps de ballet.

THE OHIO MUSIC TEACHERS' ASSOCIATION and the Ohio Federation of Music Clubs met in joint convention, at Dayton, from April 10th to 13th, with more than three hundred and fifty in attendance.

T. COMM. JOHN PHILIP SOUSA will celebrate his fiftieth anniversary as a conductor on July 21st he begins another transcontinental tour with his band. His career as a conductor began fifty years ago in a Washington street. He led the United States Marine Band 1880 to 1892 when he created his own orchestra which this summer will start on its sixtieth annual tour which will include Atlantic City and San Francisco.

HOGAN, a student of the great organist, had the distinction of being the first to play on the great instrument at the Cathedral of St. Andrew.

COMPANY OF JAPANESE SINGERS, DANCERS AND MIMES, from the Imperial Theater of Tokio, is touring Europe. This is said to be the first time that the Japanese Government has given permission for these artists to travel outside their native land.

THE CENTRAL UNION CHURCH of Honolulu, Hawaii, has not only a large organ with three manuals, pedals, and seventy stops; but it also maintains three complete choirs of fifty voices each—an adult choir, a boys' choir and a girls' choir, with a paid quartet of soloists to amplify their services.

THE GLEE CLUB OF DARTMOUTH COLLEGE achieved first place in the intercollegiate Glee Club Contest held recently at Carnegie Hall, New York, making a score of 239.4 points out of a possible three hundred. The Yale Glee Club was judged second best, with that of Northwestern University winning third place.

COMPOSERS OF THE NORTH, SOUTH AND CENTRAL AMERICAS have inaugurated a new league, known as the Pan-American Association of Composers. The Association will sponsor the production of works of its members, in leading communities of the three Americas. In this way it hopes to promote a wider mutual appreciation and understanding of the works of our different nationalities, as well as to stimulate their composers to the creating of music distinctive of the Western Hemisphere.

SIR HENRY WOOD some weeks ago conducted an all-English program of orchestral music, Monte Carlo. This is said to have been the concert ever given in France and devoted entirely to English music.

MOZART'S "C MINOR MASS" had its first interpretation in America, when it was given on the evening of May 14, as the first program of the recent Mozart Festival at Harrisburg, Pennsylvania. This was the second Mozart Festival to be given in America in late years, which shows an increasing appreciation of the superb art of the "Genius of Salzburg." The first of these festivals was given at Cincinnati, Ohio, in the week of May 6, 1926, and was devoted entirely to performances of the Mozart operas, "Don Giovanni," "Marriage of Figaro" and "Così fan Tutti," with Irene Williams, our premiere soprano interpreter of Mozart song, in the leading rôles.

TEN O'CLOCK ORCHESTRAL CONCERTS are a London innovation by the New English Music Society under the baton of Mr. Anthony Bernard, its founder. They have been hailed by our leisurely London cousins as allowing one to change, to eat with due deliberation, to smoke, even to ruminate about what one is going to hear. A much better chance for an evening treat than when preluded by the mad rush so often necessary to an on time arrival at the orthodox hour.

"THE STAR SPANGLED BANNER" has become the official national anthem of the United States, if a bill introduced in the House of Representatives, by Hon. Harlow D. Wood, of New York, becomes a law.

ROSEWELL, a student of the great organist, had the distinction of being the first to play on the great instrument at the Cathedral of St. Andrew.

was written when the composer was but twelve years of age; and it soon became one of the most popular songs of its period.

THE ALABAMA FEDERATION OF MUSIC CLUBS met for its twelfth Annual Convention, at Tuscaloosa, from April tenth to twelfth. There were Students' Contests for piano, violin and voice and the awarding of prizes for compositions by Alabama composers. The Alabama Federation has the honor for all time of having been the first of these state organizations to have published a history of the musical accomplishments of its commonwealth.

FIVE CONDUCTORS, REPRESENTING SIX NATIONS, led the Philharmonic Orchestra in a recent concert for the benefit of the National Music League and the music department of the American Academy of Rome. Arturo Toscanini, interpreting Respighi's "Fines of Rome," represented Italy; Walter Damrosch, for both France and America, led Rubin Goldmark's "Call of the Plains" and the "Istar Variations" of D'Indy; Eugene Goossens, Conducting Elgar's "Overture to Cockaigne," acted for England; Artur Bodansky, conducting the "Overture to Die Meistersinger," personified Germany; and Señor Enrique Fernandez Arbós represented Spain.

MARY BUTT GRIFFITH, prominent musical and cultural life of Atlanta, a leading harpist and educator of the South, at her home on April 11th. Mrs. Griffith has received international notice by her playing at the Cotton States and International Exposition at Atlanta. She was a daughter of the famous Mary Butt, a fine scion and lady of the old leaves to her section and the large a rich heritage through her.

ROBERT ALDEN CARPENTER'S new string quartet, written in three movements to be played without pauses, had its first performance on April 28th at the Chamber Music Festival in the new wing of the Library of Congress at Washington. The composition is built up from themes that are rhythmic and in a more or less popular strain. It was interpreted by the famous Rosé String Quartet which made its American debut at this concert, under the auspices of the Elizabeth Sprague Coolidge Foundation.

J. HUBAY, the eminent violinist, and Bela Bartók, known throughout the musical world for his gifts as a composer, have been appointed members of the Hungarian House of Lords, to represent the musical art. This is an interesting distinction which, so far as our records reveal, is given for the first time to a musician for his achievements in his chosen field.

NEW MUSICAL PATENTS have been filed in the archives of Caxton Hall, London. Application for the patenting of a "loud" was filed as long ago as 1671; and the records of the Patent Office reports "a comparatively patent for the manufacture of edible one (phonograph) records from chocolate sweetstuffs."

QUE ARBÓS, the Spanish conductor, is so favorable an opinion with his leading conductor of the New York Symphony Orchestra in the past season, and the St. Louis Symphony Orchestra for a next year, and will be chief conductor of at least one of the California musical festivals. Señor Arbós' greatest contribution to the musical culture of his native country has been the elevating of the Philharmonic Orchestra of Madrid to a place among the leading organizations of its kind in the musical world.

SIR GEORGE HENSCHEL, now seventy-eight years of age, recently sang at the Arts Theatre Club of London, playing his own accompaniments and displaying an excellent voice still preserved.

(Continued on page 567)



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"Etude" readers, who desire to locate articles published in previous issues of "The Etude," are advised to consult the Reader's Guide which is to be found in most public libraries. Copies of previous issues may be supplied, when not out of print, at the regular price—25 cents.

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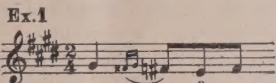
Stiff Arms and Wrists—Pains in Shoulders and Arms.

Q. I have studied the piano for six years, five years with one teacher and one year with another. I have corrected my position during this last year in order to avoid my former defects, but I still have pains in my shoulders and arms which stiffen. Is this due to my physical condition or some other cause? How can it be corrected?—M. H. B., Corona, Long Island, New York.

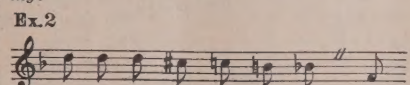
A. This is a matter either for a master of piano technique, for a doctor or for both. Go to some excellent teacher of piano technique and obtain his opinion as to your position, relaxation of arm, wrist action and freedom from all stiffness. If he decides that your position and playing are faulty in these respects, you know what to do. But if he pronounces your position and technique to be correct you must consult a doctor for neuritis or some kindred ailment.

Various Questions from Ontario.

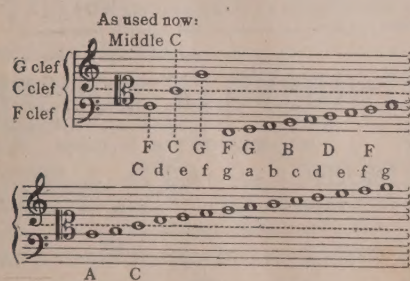
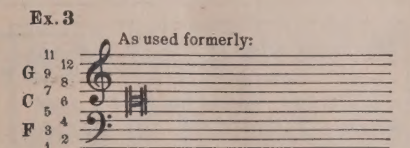
Q. Will you please answer the following: (1) What is understood by "Great Staff"? (2) Explain binary, ternary, natural, easy, regular, troublesome, difficult, irregular, original, dancing, capricious and captivating rhythms. (3) What kind of ornaments are the grace-notes in the following:



and should the note F be repeated? (4) Explain the meaning of the sign // in the following:



A. "Great Staff" refers to what was (and still is) known as the "Great Staff of Eleven Lines."



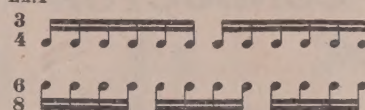
that is, the five lines of the bass and the five lines of the treble, braced together and including the ledger-line of the note "middle C." Formerly the Great Staff was employed without break. It has been erroneously believed that "middle C" was so called because it happened to be about the middle note of the piano or organ. Not so. For then it could not be so named for that note on the violin, of which it is far from being the middle note. It is called "middle C" because it is exactly midway between the F and the G clefs. In addition to this it has a clef all its own, named the "C clef." (2) Binary, two, two parts, two subjects. Ternary: three, three parts, threefold, triple. Natural, easy, regular: moving at an ordinary gait according to the time-signature. Irregular, troublesome, difficult: rubato time, broken-up (now fast, now slow), syncopated, frequently changing time-signatures from duple to triple or from accents by two to accents by threes. Original: such as seven-four, five-four times. Dancing: a tripping movement as if dancing. Capricious: something similar to rubato but frequently changing rhythm, even as the Italian proverb "La donna è mobile." Captivating: a rhythm which captivates the senses in the Massenet style of composition. (3) The group of grace-notes in Ex. 1 is a mordent. The F double sharp is, of course, played twice. (4) In Ex. 2 the two slanting parallel lines

after the B flat indicate a short pause or silence.

Groups of Notes. How to Write.

Q. I am told that the following:

Ex. 1



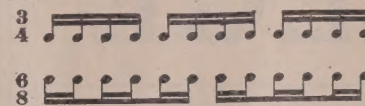
are wrong in respect to time-grouping. If so, why? How should they be written?—DOROTHY, Pawtucket, Rhode Island.

A. Your writing is wrong because you have grouped your three-four time as if it were a duple time, two beats to a measure: your six-eight time you have grouped as if it were triple time, three beats to a measure,

whereas there are two chief groups of

beats, or six. It should be written as follows:

Ex. 2



Always make your grouping indicate the beats and the accents.

The Law of Copyright.

Q. Please explain the law of copyrights as regards the transcription of music. I have arranged a transcription of Cramer's "Etude in A Minor, No. 3." Have I a right to submit it for publication?—D. R. S., Chicago, Illinois.

A. The best advice to give is that you should write to the present publishers of Cramer's Studies. They will not only tell you all that concerns the copyright, but also show you what prospect you may have of publication. Generally application to the Library of Congress (Department of Music) for the laws of music copyright will give you specific information on the subject.

Voice-training Entirely by Means of Reading Text-books.

Q. I am seventeen, interested in singing and have no teacher, but am attempting to study by myself with the aid of books from the Public Library. I think I am doing fairly well, for I can sing to high C with little difficulty. But the quality of tone, though true, is not strong. How can I develop a stronger voice? Is there not a danger of straining it through attempting to sing loudly by exerting a great deal of energy? Can you suggest something? Or is it better to wait a while until my voice develops more?—L. G., San Diego, California.

A. Singing cannot be learned by correspondence nor by book-reading. The reasons are very simple and self-evident. The student needs constantly to hear a pure vocal tone, as a model to strive for; and the "pure vocal tone" means, first and foremost, perfect breath-management, with all that this implies. With this example before him, the chief thing to be done is to discover and correct faults. This you cannot do; it requires the help of a very critical and competent teacher. Sing for some excellent musician—a director of a symphony orchestra or of a first-class opera company. If he tells you that your voice is worth it, study with the best teacher available. "High C" and "loudness of voice" mean but little; it is quality that tells. In the meantime, do not use any energy (it may be misdirected), do not attempt to sing loudly, do not practice your very high notes nor your low ones. Sing quietly, well within your range and with as little expenditure of breath as possible. Sing always on your lips. Do not hum. Having found an excellent teacher, study exactly as he directs.

A Correction.

By an oversight, the word "Krakowiak" was given in the December number as "German," whereas it is Polish, deriving the name from Cracow or Krakow. It is a curious example of the aberration of great minds that the same error has crept into the *Dictionnaire Universel de Termes de la Musique*, by René Vannes, wherein it appears on page 116, "Krakowiak, German." Let it not be forgotten that the Cracovienne is a national Polish dance.

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Can You Tell?

GROUP
No. 14

1. What are the three principal chords of a key?
2. Who was Palestrina?
3. What is a rest?
4. Who wrote the "Magic Flute?"
5. What and when was the first oratorio published in America?
6. What is the meaning of *Allegro grazioso*?
7. What is an Arpeggio?
8. Who wrote a popular Indian song, "By the Waters of Minnetonka?"
9. In what year did Schubert die?
10. In what opera by Verdi is a "Miserere" one of the most popular numbers?

TURN TO PAGE 560 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

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Con moto M. M. $\text{♩} = 72$

FRANK L. EYER

The musical score is a single system of piano music. It begins with a treble staff and a bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked 'Con moto' with a metronome marking of 72. The piece is characterized by a 'sprightly "running"' quality. The notation includes various note values, rests, and dynamic markings. The score is divided into several systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The piece includes a 'Fine' marking and a 'D.C.' (Da Capo) instruction. The score concludes with a 'molto rit.' (molto ritardando) section.

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Allegretto giocoso M. M. ♩ = 108

FRANK H. GR

p *cresc.* *p* *mf* *cresc.* *p* *cresc.* *p* *f* *Scherzoso* *l.h.* *r.h.* *f* *Fine* *mf* *poco ritard.*

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RICHARD KRENTZLIN, Op. 125, N

Allegretto M. M. ♩ = 108

p *pleggiere* *mf* *f energico*

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p *f* *energico* *Fine*

mf dolce *f* *p* *cresc.*

f *rit.* *D.C.*

OVER THE GARDEN WALL

In modern dance style. Grade 3

CHARLES HUERTER

Allegretto moderato M. M. ♩ = 108

p *col Pedale*

rit. *mf* *Fine* *p*

mf cresc. *f* *p* *D.C.*

Valuable finger drill, in the guise of an attractive drawing-room piece. Grade 3.

FAIRY ELVES

PAUL DU

Allegretto M. M. $\text{♩} = 108$

The musical score for 'Fairy Elves' is written for piano in G major and 4/8 time. It consists of seven systems of music, each with a treble and bass staff. The piece is marked 'Allegretto M. M. $\text{♩} = 108$ '. The score includes various dynamic markings: *mf*, *rall.*, *mf a tempo*, *f*, *mf grazioso*, *p*, *mp*, *rall. f*, *mp a tempo*, *cresc.*, *mf*, and *p*. The piece concludes with a 'Fine' marking. The score is filled with intricate fingerings and articulations, including slurs, ties, and accents. The key signature has one sharp (F#) and the time signature is 4/8.



MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Music in Babyhood

THIS month we present two letters of unusual interest that should be helpful and thought-stirring to the mothers of THE ETUDE family. We hope that other mothers who have worked out and proved experiments with their tiny tots will get in touch with Mrs. La Zazzera, as she requests. In a subsequent letter she writes that she is already giving rhythm and pitch lessons to her seven-months old daughter. Every day she gives her exercises in rhythm to little tunes and sings middle C to her several times. The child recognizes it now. Mrs. La Zazzera's letter follows.

"Your article on the proper age to begin formal music lessons with a child interested me greatly. As a pianist, the wife of a cellist and the daughter of an orchestra conductor, I am thinking a great deal about the future musical education of my son who has attained the ripe old age of two years and eleven months. I do not wish him to be a prodigy but I do wish him to have a broad musical background, fine rhythmic sense and a discriminating ear before he even attempts to study an instrument.

"You may be interested in what I have accomplished with him so far. I am sure any mother can do the same by dint of patient perseverance. He can name any tone struck on the piano whether in the treble or bass; he can distinguish all the common major and minor chords in their original position and is beginning on the inversions; he can tell the tonality of pieces he hears and trace the most prominent modulations besides classing them as being in double or triple rhythm.

"I encourage his singing as much as possible, leave him alone at the keyboard to let him experiment and keep a manuscript note-book to write down any original motive he may sing or play. To date the gem of the collection is the following:

"He and I are listening all the time to everything with any element of music in it. We find the pitch of the automobile horn, the rumble of the trolley, the squeak of a chair and trace the rhythm of the train's puffing. Besides this every day has its half-hour free for Mario's music-play. It is always a game for both of us and we find loads of fun in it. It is not always easy for me to make the time, with a tiny baby sister and countless other tasks needing my attention, but I manage some way or other. My reward comes in the happiness on his eager little face as he proudly informs me the *Ricci Overture*, as played in Mr. Damrosch's Radio concert, ends in D major, or when he dances up and down with joy on recognizing the familiar strains of Haydn's 'Surprise Symphony.'

"I should like to hear from other mothers and teachers on the subject of teaching very young children, for this is

the basis of all musical education. To quote Mr. Farnsworth, 'If babies were stimulated as much to make music as they are to speak, to notice the difference between *do* and *sol* as they are between *papa* and *mama*, there is no doubt but that the pleasure of the people of the next generation would be increased many fold.'

ELEANOR TURNER LA ZAZZERA.

The Six Months' Old Pupil

FINALLY comes this letter from a mother and teacher already interested in the musical education of her babe of six months. Happily the experiments and suggestions found in the letter of Mrs. La Zazzera should be helpful to her.

"I wonder if you can advise what would be the psychological effect on a baby between six months, and one year old of hearing music constantly? My boy is six months of age. I teach nearly every evening while he sits in his carriage, seemingly happy and interested. I play quite frequently through the day and he always enjoys it. He is sensitive to sound though not nervous. Soon he will want to bang on the piano himself. Should I let him bang until he is old enough to be taught? If I do that, won't he dislike being trained? By keeping him away from the keyboard until I can train him as I do my other pupils will he not be more interested? I shall give him table drill and let him imitate raising his fingers as soon as he can sit by himself. Naturally I think he has talent—at least I hope so. And I want to start right.

"Mrs. H. L., of Flint, Michigan."

Since psychology is the science of human personality and behavior, it will be advisable to study the child's personality as it develops and then decide whether it will be better to allow it to "bang" or to "suppress the desire." You will notice Mrs. La Zazzera leaves her less-than-three-year-old "alone at the keyboard to let him experiment," and carefully treasures the results in a note-book.

While the child is developing, the ideas presented in the letter of Mrs. La Zazzera might be used to profit. It is entirely probably that if this child hears only good music, *melodiously* played, and is drilled early on single tones, followed by simple tunes of a quiet, melodic type, so much musicianship may be developed in it that it will have no desire to "bang."

The writer knows a little lass of less than four who has been allowed to "play the piano" ever since she could sit on the piano bench. She has never "banged." She puts her tiny hands on the keys, in a caressing style, imitating the movements of her mother, and gently presses them down, producing pleasant tones, even if the melody and harmony are lacking. She sings many songs and does not smother her little voice with her piano accompaniments.



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How long have you taught Piano? How many pupils have you now?

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What Makes a Fine Piano

ONE of the very remarkable things about the piano is that the instrument has been changed so little since its inception. Unlike the automobile there are no yearly models. The outside case has gone through various metamorphoses. Cristofori, no doubt, would be startled at the modern grand piano, but the changes, taking them all in all, have been very gradual. The improvements of long established firms have been introduced so gradually and have been absorbed so steadily that, to the general public to-day, a piano is a piano. Intelligent and cultured people, familiar with the leading music journals, are, of course, better informed. They know, for instance, that the sostenuto pedal was invented by an American, Dr. Henry Hanchett. They know of such radical changes as the curved keyboard of Emanuel Moor and the Janko keyboard and, perhaps, of some other innovations that have never become sufficiently popular to demand their inclusion by all manufacturers.

Notwithstanding all this, there are, of course, notable variations and mutations in quality, design and workmanship in pianos, which at this time distinguish the finer pianos from the indifferent makes. Unfortunately these characteristics do not always become evident until revealed by use and age. In other words, the piano that at the beginning makes possible the most beautiful music and in the end stands up the longest is the best piano.

The great, general public has little idea of the vast amount of capital spent in piano research and exploitation. Every year millions of dollars are put out by such organizations as the National Bureau for the Advancement of Music and the National Piano Manufacturers' Association and by the representative piano manufacturers.

Therefore, when we get right down to it, the thing that "makes" or "breaks" a piano is the integrity and the art of the maker. That means the kind and quality of materials that the maker puts into the piano to insure both good tone and endurance, the workmanship that goes into the piano to make what is known as a fine scale and a "perfect" action. By "scale" we

mean not the musical scale but the designer's arrangement of the strings in relation to the sounding board and the frame of the piano so that the most beautiful results are obtained.

It would be possible to make a piano that would resemble in every way an instrument of the finest kind, and yet that piano could be made of material, in the sounding board, in the frame and in the action, that would not stand up for more than a month or two under the pounding of an ordinary pupil. Therefore the great thing in purchasing a piano is to give careful

attention and consideration to its stability, the case, the integrity and the reputation of the maker, as well as to the reliability of the dealer selling the instrument. After this the main thing is to assure one's self of fine workmanship, not on the furniture side of the piano, but in the interior of the instrument.

As far as the tone of the piano goes, that is very largely a matter of taste. We have heard recently a report that one of the finest pianos ever created had a tendency to become in a short time, metallic in its tone. This report was entirely an error. A piano cannot become metallic in tone until the tips of the felt hammers are worn down or hardened by exhaustive wear. In the case of the piano considered the very finest felts were used, and the report was a pure libel upon the instrument. In fact, it was a piano that remains "mellow" far longer than most instruments.

Perhaps the most unusual improvement in the piano has been that of the reproducing

pianos. These are indeed, with the finer makes, remarkable instruments. Your editor has made records for instruments of this type. The making of the record is a very simple matter. One sits in a room like a studio and plays upon what appears to be the ordinary type of grand piano. There is no sensation of difference in the touch while playing—nothing to disturb the mind except a faint hum of an electrical apparatus whereby the touch of the performer is recorded and carried by means of an electric cable into another room where the master record is made. This record is then edited, just as a sheet of



A LADY AT THE CLAVIER

By FRANZ VAN MIERIS

This noted painting of the Dutch School is in the Gallery of Schwerin, Germany. It was put on canvas about 1723.

music is edited, so that any mistakes made may be corrected. After some time the performer has the privilege of hearing his record, making any necessary artistic changes. It is a very startling experience to listen to one's own playing so accurately reproduced.

The reproduced records of great artists have been of real value to teachers, by preserving the hand-playing of master pianists and enabling the teacher to hold up these interpretations as examples for their pupils. The teacher of to-day is expected to play and to play well. If, in addition, he can have in his own studio records of the playing of many virtuosi pianists, he will find such a library an invaluable asset. We know of teachers in eastern cities who for years have used the reproducing pianos with rather surprising results, in their classes in interpretation. Hearing, let us say, a Chopin *Ballade* played by four different virtuosi for the purpose of analyzing the reasons for the differences in the playing is a very beneficial musical experience.

Recognizing the value of the reproducing piano in musical education, a new audiographic form of music roll, with notes prepared by a huge international staff of music experts, has been issued by a representative company. THE ETUDE, as is well known, does not make proprietary references in its columns, except in instances of this kind when something radically new and important to the industry has been developed. The first of these records we have seen is the *Dance of the Gnomes*, played by Guiomar Novaes. Printed on the roll are complete directions of the grouping of the notes, interpretation, a history of the work and its composer and an analysis of the composition from a general musical standpoint. Unquestionably this innovation is one which will be of great value to teachers employing the reproducing piano as a means of instructing the student in the performance of master works.

Why, one might ask, is it desirable to play the composition by hand, when it can be so beautifully performed through a master artist on a reproducing piano? The answer is that the real charm of piano playing rests in the differences of interpretation and in the joy of expression. Many who are unfortunate enough not to have piano technic possess the sympathy of the real performers. To them such records are of very great value. Then they are of equal value to the student who really and honestly desires to make a consistent study of the finer things. More than this the educational advantages of actually

learning how to perform upon a musical instrument are so remarkable that educators everywhere are advocating music study as a brain-training necessity. One notable trend of the piano trade is the significant fact that the sale of cheap reproducing pianos has notably fallen off, while the sale of fine grand pianos has increased.

Another startling innovation of a piano keyboard is the Chromatic Glissando device. This was introduced by the Starr Piano Company, controlled by the progressive Gennett brothers of Richmond, Indiana. It enables the performer to make a chromatic glissando by running the fingers over a series of little rollers at the back of the keyboard. The device does not interfere in any way with the regular performance of the instrument, and it will, no doubt, be very greatly used in certain phases of music to produce effects which otherwise it would be almost impossible to obtain.

A third innovation of significance in the industry, which has been noted in recent years, might be called the miniature piano. A number of manufacturers are making these pianos. Some of them are fine instruments and others indifferent in quality. A great many of them are gotten up like toy pianos. Some are actually pianos, but small-sized, with a limited range for the keyboard. The advantage is in having an instrument that will fit in certain places where a full-sized piano could not be used, and also in having a piano which appeals through its littleness to the child. They are real pianos, merely small in size.

The fourth notable recent innovation in the piano is a form of educational keyboard in which each key has an electric light back of it, which may be illuminated by the depression of a corresponding key on another keyboard. Thus the pupil visualizes the key played and the length of time it is held, and forms an optical picture of the operation. The instrument is known as the Visuola and has attracted wide attention in educational circles. This, of course, cannot be regarded as an improvement in the piano itself; but, like the Virgil Clavier, the Wilder Keyboard, the Carse Keyboard and similar devices, it is an adaptation of a new idea to musical educational materials.

The grand old piano remains as always the outstanding instrument in all musical progress, because it is used as in all previous times as the background for voice study as well as for all other instruments. Remove the piano from musical education and the world of music would suffer an incalculable loss.

The Great Secret

SINCE the beginning of time man has been struggling to tell his fellow man the secret of success. The result is that there are probably as many secrets of success as there are, or have been, men of achievement.

Every man has his own infallible formula; and the mere collection of all of them would make a volume like the telephone directory.

All this is natural because the great problem of youth is: "How can I take what I have and make the most of it?"

Musicians have asked us this question time and again, and we have repeatedly endeavored to help them with their problems. With most students, about to start upon a professional career, we have advised them first of all to be sure that they really have something so worth while that the public will want it, before wasting their money in publicity and chancing the heart-breaking humiliation of failure.

In general, there is one trait which is a predominating factor

in all success. Emerson, with his uncanny prescience defines it thus:

"Concentration is the secret of success in politics, in war, in trade—in short, in all the management of human affairs."

If Emerson had been a music teacher (and what a wonderful music teacher a man of his glorious ideals would have made!), he might have added:

"Concentration is the secret of success in study, in practice, in public performance, in composition and in all musical affairs."

How can I concentrate? You will not need to ask this question if your interest in what you are doing is unceasingly incandescent. We are proud of that definition of incandescent—at a white heat for every note.

If the power in an incandescent light is turned off for one second, complete darkness ensues. Turn concentration off in your musical study and practice for one note, and every such second is a lost second.

Sharps and Flats

ARE sharps harder to play than flats?

Thousands of pianists ask this question.

Probably there will never be a time when all musicians are agreed upon the subject. This much, however, is accepted by common consent—the keys with five black piano keys seem to fit the hand better than others. For this reason we frequently hear that the hardest scale of all to play perfectly is the scale of C.

There seems to be one remarkable difference between the piano compositions that become popular in Europe and those which succeed in America. Your editor has recently gone through an immense number of foreign publications, as a part of THE ETUDE's expansion policy in presenting the best music obtainable. It was astonishing to note the very large proportion of works written in sharp keys contrasted with a corresponding number of publications issued in America.



PROFESSOR OF PIANO PLAYING AT THE PARIS CONSERVATORY

The Evolution of Piano-Playing and Virtuosity

By I. PHILIPP

This article is the first of a series of momentous discussions of the subject, by this world renowned pedagog, composer and pianist, which will appear exclusively in "The Etude Music Magazine." Every ensuing issue, containing these articles, will be of immense value to all our readers.

IN ORDER to understand and trace the development of piano-playing and pianistic virtuosity, it is necessary to go back to the days of the predecessors of the piano—the clavichord, the spinet, the virginal, the clavecin. This order of the instruments can be only approximately correct; for the origin of them and the dates of their invention are not known precisely. Moreover, they were perfected step by step.

In this latter fact, indeed, lies the first cause of the progress in the art of virtuosity of that period. The compositions of the English writers for the virginal present scales and arpeggios for brilliant effects, while the slow pieces are in Madrigal style. The personal art of the English virginal players—Gibbons, Bird, Bull and Purcell, the greatest among them, was based on the popular songs and dances

and had a strong influence on the musicians of the sixteenth and seventeenth centuries.

French, Italian and German composers of the sixteenth and seventeenth centuries treated their clavecins like organs. The handling of these first claviers was so rough, that the whole fist was sometimes used in playing, and the Germans have kept the expression, "organ blows" (*orgel schlagen*). Most of the published pieces of the period have the inscription, "for organ or *clavicembalo*." The lively compositions of these masters consist of dance movements—Minuets, *Rigadoons*, Gavottes, Giges, Bourrés.

Frescobaldi, the two Pasquinis and Durante were masters of rare genius. But the French clavecin-players, from Chambonnières to Couperin (1668); the Italian Domenico Scarlatti (1685); and Handel and Bach (1685), the two great Germans; these give evidence of the immense advance made in virtuosity within a short time—thanks to the improvements in the

instruments. Chambonnières and his two pupils, Anglebert and Le Bègue, were brilliant virtuosi in their day.

Couperin "The Great"

BUT THE most famous name of all in this period of the glory of the clavecin is that of François Couperin, called "the Great," to be distinguished from other members of his family. His book, "The Art of Playing on the Clavecin," is still, to this day, a work valuable to consult for its advice on the position of the body, the pose of the hands on the key-board, fingering by changing fingers, and the method of producing a beautiful tone-quality by a close pressure of the keys.

The works of Couperin contain a profusion of the ornaments that were necessary at that period, in order to make the illusion of sustaining the tone. But nevertheless they are distinguished by nobility and grace of style and for great wealth of imagination. In some of these pieces the musical foundation is so noble that, if they

were freed from the ornaments and reduced to the simple melodic line, they would lose none of their beauty.

As has been said above, the use of ornaments was due to the lack of sonority in the clavecin tone. The composers tried to prolong the effect of the single tone by means of ornaments, with the result that they ended in making ornaments a habit. They developed thus almost a style in ornaments.

François Couperin* advised the conscientious execution of the embellishments in

*Couperin, Complete Works (Durand). Daquin, d'Anglebert, D'André Loelliet, works (Durand). Rameau, Complete Works (Durand). German Harpsichordists, Graun, Muffat, Pachelbel, Fischer, Matheson, Selected Works, edited by Walter Niemann (Peters). Harpsichordists (Clavecinists), 4 Vols., editor, Pauer (Breitkopf). Purcell and the English Virginal Players, editor, Fuller Maitland. Italian Clavecinists; Scarlatti, Complete Works, editor, Longo (Ricordi). Works of Rossi, Pasquini, Frescobaldi, editor, Bogen (Ricordi). Galuppi, Zipoli (Ricordi). *Etudes tirées des grands maîtres* (Leduc-Paris).

his compositions, lest they be robbed of their true character. In his method he laid down the principles of rendering embellishments—whether, according to certain rules, they should be long or short, hastened or retarded, modified according to the style of movement or the expression of the composition which they adorned.

The composers for the clavichord showed various tendencies in their works; but they all had one and the same object in view—to create a better tone, one which should be susceptible of modification under their fingers, responding to their musical idea. They have always inspired the makers of the instruments to seek greater perfection; and they often even indicated what improvements could be made.

Rameau and Scarlatti

JEAN PHILLIPE RAMEAU was a more brilliant but less expressive writer than Couperin. His compositions are full of character and sparkling rhythmic vivacity; and they had a very strong influence on his contemporaries.

Of Rameau the following works should be studied: *Les Niais de Sologne*, *La Gavotte Variée*, *Les Cyclopes*, *Les Tourbillons*, *La Poule*, *L'Egyptienne*.

Domenico Scarlatti was the true virtuoso of the clavichord. It was he who was most inspired by the peculiar qualities of the instrument for which he wrote. These qualities were, according to Couperin himself, precision, clearness, brilliancy.

There are known more than eight hundred compositions by Scarlatti. How many more will yet be discovered? Almost every one is a masterpiece of the rarest originality. These pieces are nearly all lively in character. They extend to the full compass of the instrument. One of his favorite devices was crossing of hands. But this device he was forced to relinquish in his old age, because extreme stoutness retarded and hindered his movements. His later compositions are less difficult of execution.

The name of Johann Sebastian Bach is a dominating one in the art of music. Marburg, in his "History of Counterpoint," says that in Bach were united the talents of several great men. The complete works of Bach, as edited by Busoni with the collaboration of Mugellini (Breitkopf), and "The Well Tempered Clavichord" with the Busoni editing, are masterpieces of intelligence, research and skill.

In the Inventions, French and English Suites, Variations, the Partitas, Sonatas, Toccatas, the "Well Tempered Clavichord," *Italian Concerto* and the *Chromatic Fantasia and Fugue*, we find inexhaustible variety of expression, inventive power, and form.

Bach's manner of playing was distinguished by clearness and quietness. It was absolutely accurate and made use of no excessively large or violent movements such as would have marred the perfection of his effects. Every finger was exercised equally with all the others. His style was always noble and pure. He never indulged in excess of sentiment, but he knew how to infuse soul into his sonorous tones and to make his instrument sing of joy and of grief. His favorite instrument was the clavichord. He did not care for the harpsichord and found the piano too heavy, coarse and harsh. On the clavichord he could give all the

expression he wished. The splendor of his improvisations (of which the *Chromatic Fantasia* is an example) invariably roused his audience to enthusiasm.

It was Bach who first used the thumb for playing. He passed the thumb under the other fingers. He also made frequent use of substitution in fingering—so necessary for legato effects.

Beside Bach stands, naturally, George Frederick Handel (1685-1759). His "Pieces," Suites and Fugues had in him a grandiose interpreter. His style was broad, without affectation; his technic was commanding. His compositions for the harpsichord, like those of Scarlatti, contain more of virtuosity than sentiment. Contemporary to or just following these named composers were the almost as, if not quite equally, famous Haydn and Mozart, as well as Carl Philipp Emanuel Bach and Wilhelm Friedemann Bach.

In 1707 Cristofori of Florence constructed four pianofortes. In 1716 Marius sent several models to the *Académie de France*. In 1721 Schroeter built some; and in 1726 Silbermann had Sebastian Bach to try two of his. Bach played a pianoforte for Frederick the Great, much later, in 1747.

Enlargement of Possibilities

AFTER THE year 1738, when the pianoforte came into general use, virtuosity had been highly developed. The possibility of playing soft and loud (pianoforte) at will, opened the way for many new effects. Composers could express more personality, and compositions as well as the style of playing gradually changed.

Philipp Emanuel Bach (1714-1788), the second son of Sebastian, wrote most of his compositions for the piano. His contemporaries tell us that his performance was admirable in every respect. It was distinguished by its charm and finesse from another school of playing which existed even at this period—that of the virtuosi, of brilliant and rapid execution.

In Philipp Emanuel Bach's book on "The True Method of Playing the Piano" (1735), he insisted that one must play with a singing tone. "Music is made," he wrote, "for touching the heart, and not for creating noise and perpetual arpeggios."

In the works of Sebastian Bach, which abound in vigorous polyphonic science of incomparable art, there are whole groups of pieces of great variety, grace and charm, which grew out of his adoption of dance movements, and the introduction of shorter pieces—Caprices, Burlesques, Echoes, Rondos. But this strict polyphony disappeared, little by little, from the works of Emanuel, to give place to a freer style, rich in interesting modulations, in rhythmic combinations, more songful, more expressive.

His brother Friedemann (1710-1784) was also a very great virtuoso. He showed exceptional individuality and great daring in his contrapuntal combinations. Both composers were criticized for departing from the style of their father. Emanuel Bach wrote with stoicism to Dr. Burney, one of his enthusiastic admirers: "Since I have reached the age of fifty years, I have foresworn ambition and say to myself, 'Let us live in peace, for tomorrow we must die!' So here you behold me, reconciled to my situation." Friedemann

Bach, however, uneasy and ill-natured, lived unhappily.

Haydn (1732-1809) and Mozart (1756-1791) were enthusiastic disciples of Emanuel Bach. Haydn, of a more universal and significant genius, has left, in his Sonatas, shorter pieces, and especially in the *Variations in F Minor*, masterpieces of grace, of much charming finesse in expression, of wit, of elegance.

But it was under Mozart's spell that the pianistic virtuosity of this period soared to its highest flights. All his contemporaries are unanimous in their admiration of the playing of this great genius. He has described his own playing thus: "The pianist," he says, "should play with a quiet hand, with natural lightness, and a technic so well developed that the passages flow like oil." (Elsewhere he has said they should flow "like wine and oil.") Everything must be played with taste and expression. "Three things are necessary for a performer: mind, heart and fingers." In his concertos, those marvelous works of art, perfect in form, new in style, abounding in divine ideas if not in technical inventiveness, in his admirable sonatas of a never-flagging inspiration, models of sprightly grace and of elegant writing, in his noble fantasies—everywhere he remains incontestably the master of music. Gounod said: "Beethoven is the greatest; Mozart is the One."

First Four-Hand Compositions

MOZART WAS the first composer to write for four hands. His *Variations in G* are nothing less than a masterpiece. But the hour of the piano had arrived; music was increasing throughout the world. The pianists had outstripped the piano; and the manufacturers had to seek a means to translate the thoughts expressed by the virtuosi who were possessed with the idea of having under their hands an instrument more perfect, more sonorous, with more endurance. In 1778 Sebastian Erard founded his piano factory. In 1796 he built his first long pianos, an enlarged form of harpsichord. These pianos had only five and one-half octaves, but soon the key-boards were extended to six octaves.

The famous organist, Balbâtre, said to Pascal Taskin, after hearing a piece played on a piano, "It is all in vain! This newcomer, this bourgeois piano of yours, will never replace the harpsichord in our affections." But a few years later this prophecy, so little discerning, was proved false, and the aristocratic harpsichord was discarded. The fearful blow of the revolution swept all away—the old society, the traditions of elegance, the manners and customs, the fashions—the harpsichord. The world was seeking new emotions.

It must be remembered that never was an instrument studied, modified, improved upon, more than the piano, in every part of its mechanism. Every year brought progress in increased sonority, or extended musical scale, or perfection in some part of the mechanism.

Mozart's Conversion

IN 1777 MOZART who was still vacillating between piano and harpsichord gave an enthusiastic commendation of the Stein pianos, and his conversion to the piano is a historic fact. From this moment composers and virtuosi extended their two-fold efforts to bring out and make known the especial qualities of the piano.

The appearance of Clementi, from the date of his first sojourn in Paris, produced a great sensation and had, furthermore, great influence on the Parisian artists. Clementi was an indefatigable worker. He gave lessons for fifteen hours a day at very high prices. His concert tours were especially lucrative, because he avoided, with vigorous care, all personal expenses, a very little, economized on lodging and food. He carried his avarice so far that he used to go to his friends' houses to write his letters and save the expense of stationery. With the exception of Paganini, no artist has shown such cupidity. His contemporaries united in enthusiastic admiration of his playing. An exquisite feeling for rhythm, precision of attack, infallible accuracy, full sonority, noble and simple rendering, natural style—all these qualities were his. Clementi is the creator of the Piano School. In his "Gradus ad Parnassum" he discovered a new world. It is an imperishable monument. His Sonatas contain remarkable pages, but it seems strange to us today that Beethoven preferred them to those of Mozart. Clementi's most important sonatas are Nos. 6, 16, 19, 30, 31, 57, 63 and 64 (*Dido Abbandonata*). No. 61 was played to Emperor Joseph, with Mozart present.

The extraordinary effects produced by Clementi brought him pupils from all directions. He became the most illustrious professor of his period. There was a sharp distinction between the school of Mozart and that of Clementi. It was particularly evident in the instruments. Clementi used an English piano, of which the tone was rich and full, the hammers fell from a greater height, and the mechanism permitted easier execution of octaves, thirds and sixths, and a clear and exact rendering of chords. Mozart, however, used the Viennese pianos, with thin tone and short duration. They had, nevertheless, very light action, and the most delicate pressure of the finger would produce tone.

The piano of Clementi was thus favorable to powerful playing and broad cantabile. Mozart's piano was suited to rapid light playing, to fine lines, scales and arpeggios—difficulties on which his technique was based.

The great school of legato style created by Clementi was transmitted by him to his disciples, and these conserved with great care the traditions of his teaching. Field (1782-1837), Klengel (1783-1852), Cramer (1771-1858), Kalkbrenner (1784-1849), Berger (1777-1839), are the most famous of them. Dussek (1761-1812), and Charles Mayer (1799-1862), were inspired by his principles.

SELF TEST QUESTIONS ON MOZART'S PHILIPP'S ARTICLE

1. In what lies the first cause of progress in the art of pianoforte virtuosity?
2. What is the most famous name among the clavichordists?
3. What are the characteristics of Scarlatti's works and style of playing?
4. When did the pianoforte first appear in Italy, France and Germany?
5. What are the chief characteristics of Bach's music?
6. How did Clementi affect pianoforte playing?
7. What were Mozart's contributions to the style of pianoforte music?

A WHOLLY NEW ASPECT OF SUMMER MUSIC STUDY

We are overjoyed by the reception given to our suggestion regarding the promotion of greater activity in summer music study this year. There never was any real reason why this most delightful season should be completely thrown away in "carefully planned loafing." Moderate vacations and rest are fine. Needlessly long vacations

are pathetically wasteful and do no good to the average individual. Music in America has suffered incredibly through neglected summer opportunities. This year thousands of teachers and pupils are working and enjoying themselves hugely with music. Incidentally, the summer issues of THE ETUDE are among the finest we have presented.

Why Do I Study Music?

BY AN OLD MUSIC TEACHER

THOUSANDS of pupils rarely stop to think why they are studying music notwithstanding the fact that at the very first lessons the pupil and the teacher should come to an understanding upon this point. That is, the pupil should know where he is going and why he is going there. Music lessons are given to many pupils as medicine is given to them, with some such injunction as, "Here, swallow this! It is good for you."

It goes without saying that the pupil who has a definite idea of what he will gain by studying music will be much more interested in his work. Let us state first of all some of the reasons which pupils ordinarily give for their decision to "take lessons," and then, at the end of this article, recount many of the reasons which would be given to the pupils for practicing from one to four hours a day.

1. (A school girl of sixteen.) "For pleasure. I like to take music lessons and I think it will be fun to be able to play for my friends. I want to do everything that has pleasure in it."

2. (A boy of about eighteen.) "I'd like to get to play a little rag-time for dancing. Then I'd be asked out to a lot of places where I don't get any invitations now."

3. (A boy of twelve, violin.) "I play the violin pretty well already and my father says perhaps I could get to be a violin teacher sometime. Some of them make lots of money, and my father thinks it would be a good business because I could settle in one place and live there." (Note:—His father was an army officer, subject to frequent changes of location, which were an inconvenience to his household.)

4. (A pleasant-faced and gentle girl of eighteen.) "All I want is to be able to play for my grandfather some of the old tunes he likes."

5. (A man over thirty, proposing to begin the study of violin.) "Yes, I know perfectly well that I am too old to make a real player but I always had an itching to learn the violin and never was financially able to do so until now." His name happened to be the same as that of a great German violinist, and when the teacher alluded to that fact, he said, "Yes, he was my uncle. I suppose that's what made me think of it."

6. (A young married woman who wished to enroll in the vocal department.) "You see it is this way. I may not make any very great singer, but, if I am trying for this goal, it may take my mind off my household cares."

Led to the Fountain

THERE ARE numerous cases of children old enough to come to lessons without their parents but who nevertheless know of no reason why they are to study music, except that they are sent to study it. It might be interesting to have a questionnaire of the parents in these cases.

Professional or semi-professional pupils generally are able to state their purposes clearly and without hesitation. Some wish to acquire a better technic, some a more extended repertoire. Others want to be posted on more modern methods of teaching, and still others wish to acquire the art of accompaniment and ensemble-playing. Orchestral violinists sometimes want to study harmony, score-reading and so

forth, with a view to becoming conductors.

Further instances are of a young professional violinist who wishes to improve his piano-playing sufficiently to be able to play accompaniments for his pupils. All these are sensible enough, but sometimes the propositions are a bit quixotic—as when one man, the possessor of an excellent voice and good ear but with no technical musical training, having organized a male quartet made up of singers of his own sort, desires lessons for the group, the tuition fees to be contingent on their future earnings as a quartet.

Among non-professional pupils, other than those children who come merely because they are sent, the majority do it from the pure play-instinct—because they like it or think they are going to like it. They love the keys of a piano or the bow and strings of a violin or the feel of their own voices in their throats just as a hunter loves a gun or the tennis player his racket.

Although musical *tone*, not the mere mechanism by which tone is produced, is the real material of the art, it is a curious fact that those who in the early stages of study show a keen appreciation of beautiful tone, for itself, often disappoint one by backwardness in acquiring a sense of rhythm, phrasing and other necessary elements of good performance.

Another large group of prospective pupils is composed of those who have some social ambition in view which might be furthered by means of musical skill. One might suppose that the definiteness of their objective would have served as a good incentive, but most such pupils proved superficial and lacking in patience. From the teacher's point of view it might be said that it is better to have no "object" at all rather than this.

The "Elegant Accomplishment"

SOME YEARS ago I chanced to glance over the catalog of a certain Woman's College in the South and, in the prospectus of their Musical Department, this phrase met my eye: "Music which is justly deemed an elegant accomplishment for young ladies." That was enough! I threw down the pamphlet in disgust. The "elegant accomplishment" days are now a thing of the past, except

in some remote and backward communities, owing to the more serious appreciation of music as an art, the changed views as to education, especially girls' education, and the advent of the player-piano the sound-reproducing machine and the radio as a means of home entertainment. A slight smattering of piano-playing is no longer of much social value as "an elegant accomplishment."

Another group is composed of those who wish to be able to play in an orchestra or band, or to sing in a choir or a choral society. These should by no means be confused with those who desire music as an "elegant accomplishment" in order to shine in society. To be sure the social or gregarious instinct is there, but in a laudable form tending to the advancement of the art of music.

The Hobby Riders

THERE REMAIN now only one or two exceptional groups to be spoken of. The first is the "musicologists"—those who pursue the art of music as a branch of learning but without purpose or expectation of acquiring practical skill as executants or composers. These often do certain work of great value to the world. Individuals of this class are so rare that few of them come within the experience of a music-teacher in any ordinary environment.

There is, however, a by no means small group of a quite different sort who have often been a strange perplexity to music-teachers, from a failure to visualize their peculiar temperament and habit of mind. This group is composed mainly of adults (though occasionally some young person, a belated romanticist of these matter-of-fact days, will be found in it) who enjoy the very act of "taking music lessons," as

being an experience somewhat remote and exotic, and worry much less than do their teachers over the fact that they have little talent or are too old to learn much.

Such people are keenly appreciative of an elegantly-furnished studio, walls hung with pictures of Bach, Beethoven, Wagner, Chopin and Liszt, and a table covered with musical journals. A musical manuscript, a full orchestral score, or even the pro-

saic metronome has for them all the weird attraction of the fortune-teller's crystal ball, and, when they can play some of the little pieces in Schumann's "Kinderszenen," or, failing of that, some *primo* part (on five notes) of a duet with their teacher, they experience a thrill such as Peary may be supposed to have had when he reached the North Pole, or, if that is too strong a comparison, such as the Western "butter-and-egg man" when he hit the high spots on Broadway.

Spiritual Escape

IN SOME cases music study seems to furnish a sort of spiritual escape from uncongenial environment—not merely the environment of place, associates or circumstances, but even that of time or era. What poet was it who complained, "I have been born too late into a world too old!" A very striking instance of this is the case of the girl of sixteen, of rather moderate musical attainments, who came to the writer for piano-lessons. She brought with her her twelve-year-old sister, and, when the time came to pay her tuition fee, directed the young girl (who carried the purse) to attend to the matter—quite with the air of a *grande dame* speaking to her private secretary. That, as I afterward learned, was actually her innocent little make-believe, intended to add to the éclat of the occasion.

When, in the course of her lessons, she met with some of Schubert's shorter pieces, she acquired an admiration for that composer which was almost an obsession. She wished to know all about Schubert and to study as many of his pieces as she could. The girl was an anachronism. In this age of flappers and jazz, where could an incurable romanticist like herself find congenial society? Shortly after this stage of the story her family moved away and she with them. The years passed by. A few months ago she surprised the writer by returning to town and making arrangements to resume lessons.

She was as great a Schubert enthusiast as ever. In fact, she brought with her the huge volume containing all his eleven sonatas and expressed a wish to study them. She had been working at the first one by herself and played it for me with excellent feeling and comprehension, though with decidedly inadequate technic. She seemed unconscious and uncritical of the extreme garrulity and looseness of structure which in spite of undeniable beauties detract at times from the satisfactory effect of these wonderful sonatas.

One could somehow sense that she must have been through some depressing experiences and had encountered storm and stress, and that it was in music, especially that of her favorite Schubert, that she repeatedly found refuge from the possibly prosaic and squalid dinginess and uncongeniality of her outward life.

Lines of Cleavage

IT IS possible to distinguish between professional and amateur students of music, but there are other lines of cleavage of far greater significance—for instance, the contrast between the desire that music will correlate with and intensify the outward life and the wish that it will be the means of escaping from life. No less a personage than Schopenhauer has already discussed this last advantage in a most illuminating manner.

Another line of cleavage is between those



SAINT CÉCILE
BY A. LYNCH

This is one of the most popular of the recent paintings in France

who wish to study simply in order to be able to hear good music and those to whom the producing of music is in itself an enjoyable means of creative activity. In these present days the former group may be perfectly well satisfied either by frequent attendance at concerts, by various mechanical musical devices or by the radio. Hence, in the natural course of things, it is probable that fewer and fewer of the members of this class will go to the labor and expense of serious music study.

Inner Force or Outward Compulsion

AGAIN, WE may distinguish between those who seem impelled to music study, for no assignable reason except their innate longing and those who (to use a colloquial expression) "have an axe to grind." The former are generally of the superior type, musically considered. Heredity probably has much to do with their choice. Consider the classic example of the Bach family—musicians for generation after generation marrying the children of other musicians, very often their own cousins. Had it been the fixed design of some superhuman Power to arrange for the proper ancestry of the greatest possible musician it could scarcely have been planned more successfully. With such ancestry on both sides it was as natural for the boy Bach to study music as for a fish to swim or a woodchuck to dig.

Students of music are not to be visualized as making up one homogeneous group but rather as composed of various groups having but little in common, in purpose, in likes or dislikes, in temperament or in general views of life. Their sentiments and the form of their activities extend from the sublime to the ridiculous. One is reminded of the widely variant ways in which one of the wonders of Nature impresses different people. An early explorer described Niagara Falls as "a most horrid and frightful chasm." A bridal couple thinks it a pretty spot in which to spend the honeymoon. The landscape artist sees in it a scene of unapproachable beauty. To Dickens, it brought "calm thoughts of the dead." The civil engineer sees in it a source of tremendous water-power. While a small boy who is familiar with certain hay-fever remedies asks his father—according to an incident told by William James, the psychologist—"if that is the same sort of spray he sprays his nose with!"

Even so the divine art of Music means a thousand different things to as many different people!

SELF-TEST QUESTIONS ON "AN OLD MUSIC TEACHER'S" ARTICLE

1. Make a list of ten reasons why your next-door neighbor should study music.
2. How would you explain to a five-year-old child the reasons why he is taking music lessons?
3. Which reasons for the study of music have recently acquired great significance?
4. Does the radio effect either the number or the type of students "taking lessons?"
5. Give concisely your own reasons for studying music.

On Describing a Piece

By ANNETTE M. LINGELBACH

THE leading principle of all sound musicianship is that the child understand everything about his piece before he calls it "learned." A full description and explanation of at least one piece should be given at each lesson: the analysis of the other pieces on the child's program is left to his own ingenuity and imagination.

At each lesson Marguerite listens to your explanation of one new piece and then writes or gives you orally a full description and explanation of the other two new pieces on next week's lesson.

Efficiency in Piano Study

By GEORGE SCHAUN

VERY often, after hearing a melody once or twice, the student will be able to hum or whistle it with precise rhythm and correct pitch. Sometimes the pupil has no difficulty in picking out the tune on the piano, frequently supplying appropriate harmonies.

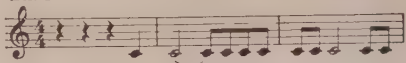
The same pupil, however, when given a new piece of music requiring exactly the same technic, is non-plussed.

The answer is not far to seek. Rhythm, melody and harmony appeal primarily to the ear. When presented to the eye, the pupil must discover the exact pitch-name of each note, its exact duration-value, and a good deal of informative material of similar nature, and then translate this knowledge into terms of tones arranged in certain patterns.

Collectively the difficulties often lead to failures. Taken separately they should give very little trouble.

For instance, a girl possessing enough piano technic to play Schumann's *Traumerei* had unusual difficulty with the rhythm in the first few measures of the same piece. She was given the plain rhythm of the first few measures, thus:

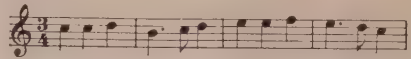
Ex. 1



No longer having to read notes and note-values simultaneously, she had no further difficulty.

On the other hand, to instruct the beginner in note-reading, this device is useful and gets positive results.

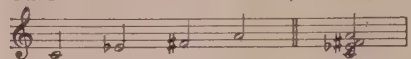
Ex. 2



The student is asked to write the correct pitch-name beneath each note and then play the tune. The tune must be very familiar and should be rhythmically simple.

A third perplexing problem is that of reading chords, especially those containing accidentals. It may be solved in this way:

Ex. 3



After playing the chord as a succession of melody tones, the student soon discovers that the same stuff is used in each and that chords are not as difficult as they often look.

The general principle involved in all these instances is this. *One thing at a time!*

Where note-accuracy is desired, poor phrasing does not matter.

Where good phrasing is wanted (or rhythm) a few wrong notes do not matter.

Instead of going through a piece many times in the same way, the student should seek to perfect special branches of technic.

Speaking the Pupil's Language

By M. J. MAC DONOUGH

WHY, AFTER having an error corrected seven times on Monday, does Lucille sit calmly down at the piano on Thursday and drive her dear teacher to desperation by incorporating the same old mistakes in her rendition of *The Pixies' Dance* or *The March of the Minute Men*? What is the matter? It may be plain carelessness; it may be lack of concentration and poor memory; or it may be that Lucille didn't get the idea in the first place and was afraid to say so.

A certain teacher had a pupil, a young lady, studying harmony. She was conscientious but a plodder, and one day she confessed that she simply couldn't understand the difference between the major and the minor scales. It was explained to her, but she didn't get it. The teacher tried

another tack, but still the thing eluded her. Then the teacher remembered that her pupil had mentioned doing considerable sewing.

"Ella," she said, "do you use a pattern when you are cutting out your dresses?"

"Yes," the pupil replied, with an astonished look.

"You understand the scale of A-major?"

"Yes."
"Well, now," con-

tinued the teacher running her fingers over the notes, "Here is the scale of A-major. This is your pattern. You take it up on the shoulders, here at C sharp and here at F sharp, making those intervals a half-step smaller: and there is your scale of A-minor."

"Oh, I see!" the pupil exclaimed, with a delighted smile, and that was the last of her trouble with that problem.

On another occasion, the instructor was struggling with a young accompanist whose opening chords were a sort of imitation of a herald's trumpet: *Ta-ta-TA! Ta-ta-TA!* She couldn't get it; the sixteenth bothered her. It was counted aloud for her. The teacher whistled it, sang it, played it. No use! Finally she said, "Listen, Jean! *Cut-it-OUT! Cut-it-OUT! Cut-it-OUT!*"

It worked. Thereafter, when the pupil began that accompaniment, her mouth would form the words, *Cut-it-OUT! Cut-it-OUT! Cut-it-OUT!* and she played it faultlessly.

The third instance had to do with a choir. They were practicing an anthem which went very well except in one or two places where lengthy pauses were followed by the single word, "Sing!" Try as she

would the leader could not get them to attack the word together. Invariably some careless singers would begin ahead of time, *S-s-s-s*. Finally in exasperation she cried, "You sound like a flock of hissing geese with your *S-s-s-s*!" The next time singer came in ahead of time, someone called out, "Goose!" The choir laughed and the battle was won. Not a goose hissed thereafter.

To sum it all up, if you would have your explanations, or your corrections register them in the consciousness of your pupils. Tie your words to something the hearers can visualize.

Studio Ventilation

By T. L. KREBS

A THOUGHTFUL teacher will never neglect careful supervision of the proper temperature and ventilation of his studio and will also caution parents to beware of the harmful results of neglect in these vital matters. Without considering the injurious effects upon a piano in the case of an overheated room the studio and practice-room should be at a temperature of about 68 to 70 degrees Fahrenheit. This is a reasonable temperature for any normal person and will do much to keep both teacher and pupil alert and strictly "on the job."

With the dread of the deleterious effects of clean, fresh air that seems to haunt so many minds, it is not surprising that a active child coming in, perhaps, from a romp in the open, soon becomes drowsy and inattentive. Keep your studio and practice-room at a reasonable temperature, with the body comfortable, the head cool and the lungs supplied with pure air. The beneficent effects will soon be apparent.

Tickling the Risibles

By I. H. MOTES

Pat versus Sandy

A TRAVELING salesman from Glasgow was standing on a street in Belfast watching the sights, when a band came around the corner, playing for dear life. The day was hot, and the bandmen had their coats off.

Having no one to talk to, the man from Glasgow stepped up to an Irishman who was passing and said with a smile, "I suppose they have to take their coats off to play the band here."

"Begorra, an' that's nothin'," replied the Irishman. "When I was in Scotland I noticed they had to take their pants off to play the bagpipe."

Considerate

"THAT last note was D flat."
"That's what I thought, but I didn't like to say anything."

Pat Won

AN IRISH and a Scot bugler were having a contest. Each played every tune he knew, only to have his opponent duplicate it, and after several hours of hard blowing it looked as though the contest would be a draw.

Finally, however, the Irishman won the prize by buying a cigar. The Scot couldn't blow a nickel.

"Spiritual reality moves close to us in beautiful music. There are no intellectual barriers, no questions of creed and theology to hold it off. The man of moderate attainments in music, provided his capacities be trained to their highest possible point and provided he have a sensible and wholesome theory of life, may do important work in the world."

—DAVID STANLEY SMITH



"The Grandeur That Was Rome"

SECOND IN A SERIES OF MUSICAL TRAVELOGUES—MEMORABLE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

"THE GRANDEUR that was Rome" overwhelms one long before the first visit to "the eternal city." Leaving Naples, we took the fast express, one of "all the roads" that lead to the great metropolis of antiquity. Traveling in Italy has, we are told, become much more prompt, secure and comfortable. Mr. Mussolini has put his foot down upon those careless citizens who in bygone days were wont to use the seats of the railroad coaches as foot stools. Nor, is it any longer in the style for travelers to remove, at times, their shoes in the compartments. We would like to suggest, however, that if the master mind of Italy can devise some way in which the hard-working porters on the railroad trains can be persuaded to juggle one's suitcases without extracting all the handles, it would be appreciated by American tourists. These energetic *fachini*, anxious to get as large tips as possible, take on a load of luggage that would stagger an elephant, despite the fact that the law limits the cargo which a porter may carry.

One is startled by the military aspect of a trip on an Italian railroad train. Armed gentlemen in uniform, courteous but suspicious, are liable to appear at any time. It gives the impression that il Duce is doing his best to enforce his wise innovations. Yet there is much left to be desired. For instance, when one purchases a seat on an Italian train he gets a number or the seat thus secured. This number means absolutely nothing, if someone has been there before and gone through the more or less sacred tradition of leaving his hat or his cane in the seat. Thus, when you board an Italian train you hire a *fachino* to jump on the approaching train, climb over the crowds and "reserve" a seat which someone else has purchased, by the simple rite of depositing your cane or your hat or your bag.

East and West Meet

WHEN WE REACHED our compartment we found three highly intelligent Japanese gentlemen with a Fascist soldier in an argument over this part of the ritual of touring Sunny Italy. Since the Fascist could not speak Japanese and the passengers could not speak Italian, the soldier had reached the point where he was



A VIEW OF THE BEAUTIFUL AMERICAN ACADEMY IN ROME

threatening arrest. We tried our best to act as an interpreter via French and English, but the Orientals spoke neither. To our surprise we found that they spoke fluent German and that one of them had been a music student in Berlin for years.

Oriental View of German Music

HIS IMPRESSIONS of German musical education were almost comic. He had "no use" for the modern music of Germany, that is, the music since Strauss. He explained almost pathetically how he had trained his taste, in Japan, as a boy, in the music of Mozart, Haydn, Beethoven, Schumann and Brahms, which he made clear was "the music of order—the music of God"—because it grew like the flowers as contrasted with the old music of Japan which was not order but "lost" music leading nowhere. He made the trip to Germany only to find music that was more "lost" than the music of his native land. Relieved to find someone with whom he could speak, he poured forth his woes to a sympathetic ear at the same time reciting his credo of Bach, Beethoven and Brahms. Wagner, however, he considered the greatest of all composers because he was the most "heavenly."

We arrived at Rome at nightfall and

somehow managed to get our baggage with the amputated handles to our hotel.

All your life you have heard of the "grandeur that was Rome." You have conjured pictures of the Colosseum, built by Jewish captives, in which ten thousand men and five thousand beasts were slain at the inauguration to make a Roman holiday. You have visioned the thrilling beauty of the Forum Romanum, the austere grandeur of the ruins of the palace of the Caesars on the Palatine Hill, the impressive immensity of St. Peter's, the rich treasures of basilicas. Rome! Rome! Rome! Here the wealth of the world has poured in like a cataract. St. Peter's, you learn, cost sixty million dollars (it took one hundred and seventy-six years to build) and the Vatican nearby, with its eleven thousand rooms and halls, possesses artistic and archeological riches so vast that they are almost beyond the imagination.

Rome and Musical Art

WHAT is the position of Rome in the world of music? The great composers of Italy have come from all parts of the kingdom; but Rome, the city of triumph, has commanded the first performance of many of their most notable works. This, of course, is especially true of the

church. The choirs of the basilicas, which have toured America in groups, at different times, have been most impressive; but in some mysterious manner they never seem to be as effective as when they are heard in the churches themselves. There is no more thrilling musical pleasure than to take a Sunday or so and spend hours in the wonderful churches, just listening to the exquisitely beautiful music in its proper setting. It makes no difference what your creed may be, the haunting charm of this music becomes an unforgettable experience. Through Monsignore Roberto Naninni and other high officials of the church to whom we were introduced by Catholic friends in America, we were afforded opportunities to see at first hand some of the precious manuscripts of Palestrina and other composers.

The Marvelous Mozart

IT WAS HERE that Mozart (at the age of fourteen) came with his father, in 1770, during Holy Week and performed one of the greatest feats known in the history of music and psychology. This was writing the closely guarded *Miserere mei Deus* of Allegri from memory, after one hearing. What is it that is so wonderful about this famous *Miserere*? It is a psalm that is sung only on three days of the year, Wednesday, Thursday and Friday of Holy Week. It should not be thought that the *Miserere* of Allegri was the first setting. There were in fact many. The earliest one known dates from about 1517 and was by Costanzo Festa. There were ten others (including one by Palestrina) before the famous Allegri work was acquired.

Allegri was born in Rome in 1580 and died 1652. Few pieces of music have had a more dramatic history. So carefully guarded was the manuscript of this work that at one time it was said that it was a crime to copy any part of it. Apparently there were only three copies to be made lawfully—one went to Emperor Leopold I, one to the King of Portugal, and one to Padre Martini. Since then it has been widely published and is known to musicians of the church and to laymen throughout the world.

One copy reveals the great secret of its fame, that made for the Emperor Leopold of Austria. His ambassador appealed at the



A VIEW OF ROME FROM THE PORTICO OF ST. PETER'S CATHEDRAL

Vatican with a request that he be given a copy of this magic music, so that the emperor might hear it in his own chapel. This was granted; but when the emperor heard it he was so disappointed that he immediately thought that a great fraud had been practiced upon him. It had been given with great pomp by the best choir of Vienna. Surely such a piece of music could not possibly be the famous *Miserere*! Furious with rage at the thought of being tricked, he sent a messenger back to Rome, claiming that he had been defrauded with a spurious manuscript and had been grievously insulted. To appease his imperial majesty it was necessary to dismiss the head of the Sistine Chapel choir.

As a matter of fact the emperor had received an actual copy, but he could in no way produce the profound effect of the rendition without the traditional interpretation and the beauty of the sombre service as it is given in the chapel with the twenty-one candles extinguished one by one as the service proceeds, until at nightfall there is only one left, which is carried in this darkness behind the altar while the heads of the church kneel in solemn celebration of the most impressive moment of the church year. Even Mendelssohn, despite his Hebraic origin and protestant adoption, was overwhelmed by the gorgeous beauty of this ceremony.

Traditional Renderings

THE *MISERERE* is sung with certain embellishments or ornaments which are traditional with the Sistine Choir; and for centuries throngs of all creeds have gone to this spot to witness and hear this wonderful work. What manner of man was this Gregorio Allegri, whose one work of ecclesiastical music stands out with such unusual distinction in the history of the art? He must have been much the same in spirit as St. Francis of Assisi, because his humility, sweetness and gentleness brought hundreds of the poor to his doors for succor and comfort. He visited the poor houses and the pest houses to carry his message of sympathy; and no more beloved man lived in the imperial city than this unusual composer.

When Mozart performed his famous feat he visited the Sistine Chapel on Wednesday and heard the *Miserere*. Afterward, from memory, he wrote down not only the composition itself, but also the traditional ornaments. He went again on Friday and found that he had to make but two corrections. Here, in small part, was what this amazing fourteen-year-old boy carried in his memory.



The Old and New Meet

TAKEN ALL TOGETHER, Rome is the most extraordinary *mélange* of the old and the new that one can possibly imagine. Every alley is a museum. One literally butts into treasures at every step. No musical token of ancient days impressed us so much in Rome as did a most singular series of theater tickets we saw in the great museum at Naples. These tickets were ivory chips (not like the halloved chips of the American game). Strangely enough they resembled the back of the modern violin. What strange coincidence was this? They had slumbered long under the ashes of Vesuvius—ages before the modern violin was developed from the rebab and its other ancestors.

In Rome one may spend years in the museums and not fathom their priceless riches. In the Vatican alone, particularly in the Vatican library, there is a lifetime of exploration for the musician with archeological inclinations.

Shades of the Past

WHAT IS it that gives this peculiarly mixed and jumbled metropolis its feeling of giant power? Is it the ghosts of the Caesars, the ponderous tread of the church with its millions of adherents, the bristling military atmosphere (one sees more soldiers and more varied uniforms in Rome than anywhere in Europe), the dynamic strength of Mussolini? The Tiber, mostly a feeble stream, has limitless historical significance but geographically is hardly more impressive than many an American creek. The seven hills lend unforgettable perspective to every view. The fountains memorialized musically, with such exquisite skill, by Respighi in his lovely symphonic suite, have a charm which will haunt you forever. Ah, Rome is Rome, one and only; and whether or not you have followed the superstition of throwing pennies into the Trevi fountain, you will always feel the call to return.

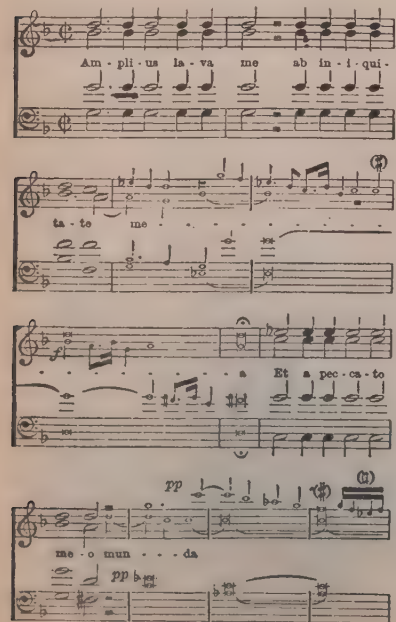
"The Granduer that was Rome" will be continued in the August issue, in which the writer will describe the work of the world's oldest music school, as well as that of the famous American Academy at Rome. The splendid letters of thanks for the interest in this series, that we have received from our readers, have been very greatly appreciated. Florence the City of Flowers and Music" will follow "Rome," in September.

A Point on Poise

By RENA I. CARVER

LEONE was feeling very much chagrined because she had not played well at a club meeting. The fact that she had neglected to remove her rings had worried her, and after playing the first section of her first number, she had forgotten the next and so had played the first section over. As she could not yet think of the next, she closed that number. Then she went on with her second number and played well.

Her teacher pointed out that this had been a useful experience, and it was well that she had encountered it as a student and had learned to be prepared for accidents that might occur in more important engagements. Thus she was learning valuable lessons in poise and control.



Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herewith institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

"IO TACERO," de Venose; and "Chi la Gagliarda," Donati (No. 50124). "Laudate Dominum," Palestrina; and centes," Marenzio. (No. 50127).

"Il Credo" from "Missa Papae Marcelli," Palestrina. (No. 50128).

"Il Mare," Alberti-Casimiri. (No. 50129). All sung by the Roman Polyphonic Choir under the direction of Mgr. Casimiri; Brunswick discs.

The Roman Polyphonic Society is a choir emanating from the "Vatican Choirs" in Rome. Their singing of church polyphonic music is marked by authority. It is very fine to realize such a large representation of Palestrina upon these discs. He is considered to have been the greatest composer of the Classic Roman School and of the Catholic Church. This series of recordings presents works chosen from music of the 16th Century with the possible exception of "Il Mare." The most beautiful music in this set will be found in the "Il Credo" taken from Palestrina's Mass composed for Pope Marcellus. It is regrettable that the two short pages in the center of this composition had to be excised. The "Il Credo" is a doubly interesting composition from a historical side, as it is taken from one of the three masses which brought Palestrina great fame. A plan which was under consideration at the time of their completion to banish polyphonic music from church services was definitely abandoned because of the rare beauty of these works.

From a historical standpoint, de Venose's "Io Tacero" is also of great interest, although it scarcely represents this composer at his best. Gesualdo, Prince of Venose, was also a noted 16th Century composer and incidentally a famous murderer. He was considered in his day an extreme modernist. Heseltine, an English critic, says, "There are harmonic passages in his work of which we do not find parallels until we come to Wagner."

The Planets

THE PLANETS, Seven Tone Poems for orchestra, Gustav Holst. Columbia Masterwork Set No. 83 (Nos. D 67394-67400).

In this suite which occupies a leading position in modern English music, Holst has given us his musical ideas of the magical attributes of the planets. His orchestra is greatly augmented or embellished by many additional instruments such as the celesta, bass flute, bass oboe, bass and tenor tuba and so forth. The first planet depicted is Mars, the Bringer of War. The tempo of this movement is 5-4 presenting war as a relentless and penetrative force. Whether war is actually rhythmical or not, one may well question. Yet by this persistent rhythm Holst produces an impression of the ruthless and destructive nature of battle. Venus, the Bringer of Love, is beautifully conceived and contrasts cleverly with the first movement. The use of the celesta and the solo violin's melody in this movement are very impressive. Mercury as the

Winged Messenger, Jupiter as the Bringer of Jollity, Saturn as the Bringer of Old Age and Uranus as the Magician are likewise skillfully portrayed according to their attributes. Neptune as the Mystic is most suggestive of an atmosphere that is nebulous, remote and strange. The use of the voices as a part of the orchestration is a masterful touch.

"Quintette in E-flat major," Schumann Opus 44; played by Gabrilowitsch and Flonzaley Quartet. Victor (Nos. 8092-8095). The Schumann Quintette is a recording of this work by the same artists. The present set is given without cuts; the performance is exceptionally artistic and the recording a real achievement. Schumann's marriage was one of the happiest alliances among musicians, and this work was composed in those early years after this event took place. The work is genuinely beautiful and is imbued with the joyfulness of an inspired soul. This quintette is of universal appeal and scarcely needs any enhancing descriptive notes, for its music speaks a language of eager poesy which all may understand and appreciate.

"Quintette in A major," Forellen Quintette, Schubert, Opus 114; played by Pennington, Waldo-Warner, Evans, Cherwin and Hobday. Columbia (Nos. D 67401-67405). Schubert never knew that blissful happiness that crowned the life of Schumann, and yet his work expresses the same poetical beauty and much optimism. "Die Forelle" Quintette was written in the summer of 1819 during a holiday in the mountains of upper Austria. It is in five movements, the fourth of which presents a series of variations on his famous song *The Trout* which gives the work its name. This quintette is reflective of a joyous holiday and is written in the composer's most spontaneous and lovable manner.

Petite Suite

"PETITE SUITE," Claude Debussy; played by Godfrey and London Symphony Orchestra. Columbia (Nos. D 67406-67407). Debussy's little suite is most facile and charming. Originally written for piano, four hands, it was later orchestrated by H. Büsser. The movements are respectively *In the Boat*, *Procession*, *Minuet* and *Ballet*. The present interpretation is good and the recording quite clear.

"Jota," de Falla-Kochancki, and "Hungarian Dance No. 8," Brahms-Joachim—both played by Jelly D'Arany. Columbia (No. M 2061). The beautiful de Falla music needs, perhaps, a word about its origin. A jota is a national dance of Northern Spain which somewhat resembles a waltz, although it is more fantastic. It is usually accompanied by mandolins and castanets with vocal phrases here and there. "Cavalleria Rusticana," *Prelude*, *Siciliana* and *Opening Chorus*; played by Pietro Mascagni and the State Opera Orchestra of Berlin. Odeon (Nos. 5140-5141). This recording presents unquestionably the finest interpretation of this music that has

(Continued on page 565)

The Doorstep of Harmony

SHOWING HOW SIMPLE AND DELIGHTFUL THE STUDY MAY BE MADE FOR THE AMATEUR

By W. J. BALTZELL

WHY should I study harmony?" This is a student's way of replying to the teacher's suggestion that he begin this phase of music study.

Some of the reasons he may be induced to discover through his own efforts.

Let him take C, first degree of the scale of C, as a beginning. The student knows that in music two or more sounds are put together to make chords. Will just any two do? First let him try C and D together. Is the sound not harsh? Next he may try C and E (having been told that this is a "third") and he will find the effect very pleasing. C and F sound fairly well together, but not so pleasing as C and E. Let him test the combination of C-G, C-A, C-B, and then compare the results with the C-E chord.

Mozart, at the age of five, is said to have composed three small pieces, in minuet form, in which the chords were mostly triads. Through musical compositions of all grades the student meets passages of triads.

However pleasant chords of a third may sound, many in succession become monotonous. One more note, at least, is needed to complete the chord. Here, then, is our next problem—to find a third sound that will be pleasing with the two we have already sounded. (This is almost like a problem in arithmetic or some other branch of mathematics.)

The plan of playing one note after another is again tried, first C to F and then to E. Harsh, is it not? Then G with the C and E might be played. It sounds best of all. There are now two thirds, one above the other. Remembering that thirds were found pleasing we understand why this three-note chord (called a triad) is pleasing.

It is related of Verdi, the opera composer, that when he was a small boy his father brought home a dilapidated spinet (small piano) on which, one day, the little fellow by chance happened to make the combination C-E-G. So enraptured was he that he played the chord again and again. The next day he tried to find the chord once more but could not. In his rage he took a hammer and began to pound the keys.

Going on Explorations

BEFORE studying C-E-G to see what we can do with it we shall try some other combinations and compare them with the effect of the C-E-G chord—C-E-A, for instance. Does it sound as good as C-E-G? How about C-E-B? C-F is fairly pleasing but not so much so as C-E-G. C-F-G comes next. Not so good! C-D, D-E, E-F and the other seconds prove that adjoining degrees are harsh. This gives a reason for rejecting C-F-B, C-G-A, C-G-B and C-G-D. C-G-E is pleasing but is the same as C-E-G, with the E above the G. C-A is agreeable. C-A-B, C-A-D have adjoining degrees. We drop them. C-A-E is pleasing but we have this combination in the simpler C-E-A. So, in C-A-E, we have the simpler form, C-F-A.

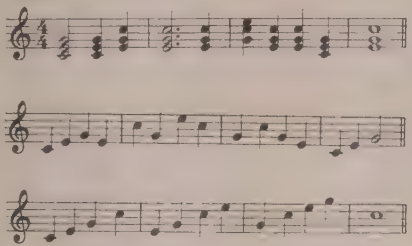
Comparing all these chords it is likely that the student will decide that two thirds, such as C-E-G, give the simplest and most pleasing chord we have made. In itself it

seems a very little thing in music, but so does a tiny seed or the little germ in an acorn from which comes the great oak tree.

So we take the one chord of three tones, C-E-G, and make further tests to see how we can use it for bigger things in music.

We can play the three sounds together or one after another. The first gives a solid chord, the second a broken chord or an arpeggio. Solid chords may be repeated with change of note values to give variety.

Ex. 1



Arpeggio and broken chord passages are much used in music, from the first grade piece to the most difficult compositions for the artist. Solid chords, broken chords and arpeggios are used in accompanying melodies. They also furnish material for the simple as well as the elaborate studies of Burgmüller, Wolff, Le Couppey, Bertini, Heller, Czerny, Cramer, Chopin.

The older classical music made much use of a broken chord figure for accompaniments, commonly known as the Alberti bass, from the name of an old-time composer.

Ex. 2



A musical phrase can be made from the notes of one chord. For example, the bugle calls of the United States army and navy use only the notes of the chord C-E-G. These calls show much variety, more than one would expect from only three tones. Rhythmic repetition is much used.

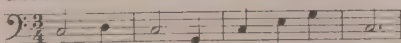
The student can now spend an interesting and profitable half-hour in trying to make short tunes or melodic figures out of the three notes, C-E-G, of course with the higher octaves added. In this connection the student may remember that process in arithmetic known as permutation. From three tones we can make six combinations: $1 \times 2 \times 3 = 6$. If the upper octave of the first tone is added we have four tones and twenty-four combinations ($1 \times 2 \times 3 \times 4 = 24$). Adding higher notes of the chords we get more combinations: $1 \times 2 \times 3 \times 4 \times 5 = 120$ and $1 \times 2 \times 3 \times 4 \times 5 \times 6 = 720$. In addition we can secure variety by using notes of different values and placing the accent on different notes. The result is an almost inexhaustible variety in the arrangement of these three tones and their upper and lower octaves. The pupil should make two and four measure melodies using the notes C-E-G and different note values.

We give as illustrations short passages from themes by great masters, which are made from the notes of one chord. For convenience these are all written as the chord of C-E-G.

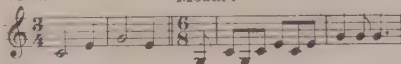
Ex. 3



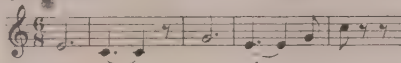
Beethoven



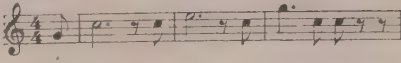
Mozart



Beethoven



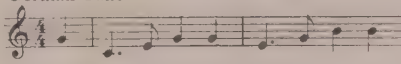
Gounod



Star Spangled Banner



German Tune



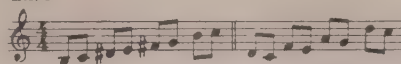
In the older classical music a certain variety was obtained by the use of what is known as a "grace note." This is given the smallest possible time value in playing and singing. It is one degree below or above the chord note and is written as a small note. Thus in the following "A" become "B."

Ex. 4



In later times these grace notes took half the time value of the chord note and were written in large notes. Thus we get:

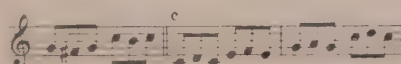
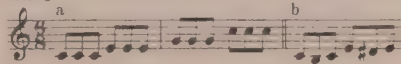
Ex. 5



These notes are called the upper and lower auxiliary notes. When such a note comes on an accented note or the accented part of a count it is called an appoggiatura.

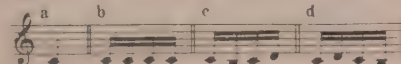
Auxiliary notes may replace repeated notes. For example the passage "A" may become "B" or "C."

Ex. 6



Both upper and lower auxiliary notes may be used in the same passage.

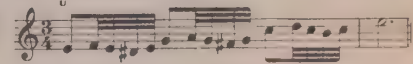
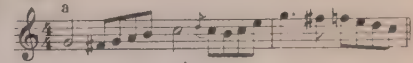
Ex. 7



The musical figures (b), (c) and (d) are equivalents of the quarter note (a). An ornamental passage is built by this means.

An interesting example of this is in a phrase from "Tannhäuser" by Wagner (A).

Ex. 8



It is made from the chord notes, C-E-G, and is accompanied by that chord. By the use of the upper and lower auxiliary notes composers often make an ornamental passage, such as is shown in "B." This is called a turn, and is much used in classical music. It is shown by the sign ∞ . Another ornament consists of the upper auxiliary note and the harmonic note or the lower and the harmonic note, thus:

Ex. 9



These are forms of the mordent and occur frequently in classical music.

Instead of repeating a note a number of times the upper auxiliary note may be used in alternation with the harmonic note to make the ornamental passage known as a trill:

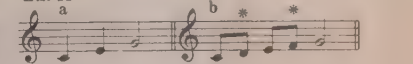
Ex. 10



The finish of a trill is often made with the turn, as shown in Ex. 10.

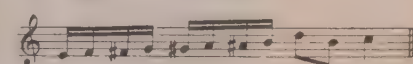
Take the three chord notes again (A)

Ex. 11



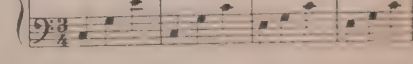
Suppose we fill up the skips with the proper scale note (B). The D and the F, marked *, we call passing notes. We can make the passage a little more elaborate by using chromatic notes, as in the following:

Ex. 12

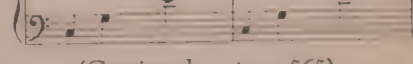


By making use of auxiliary and passing notes, including chromatic notes, we can have a definite, short melody of four measures made out of the chord, C-E-G, thus:

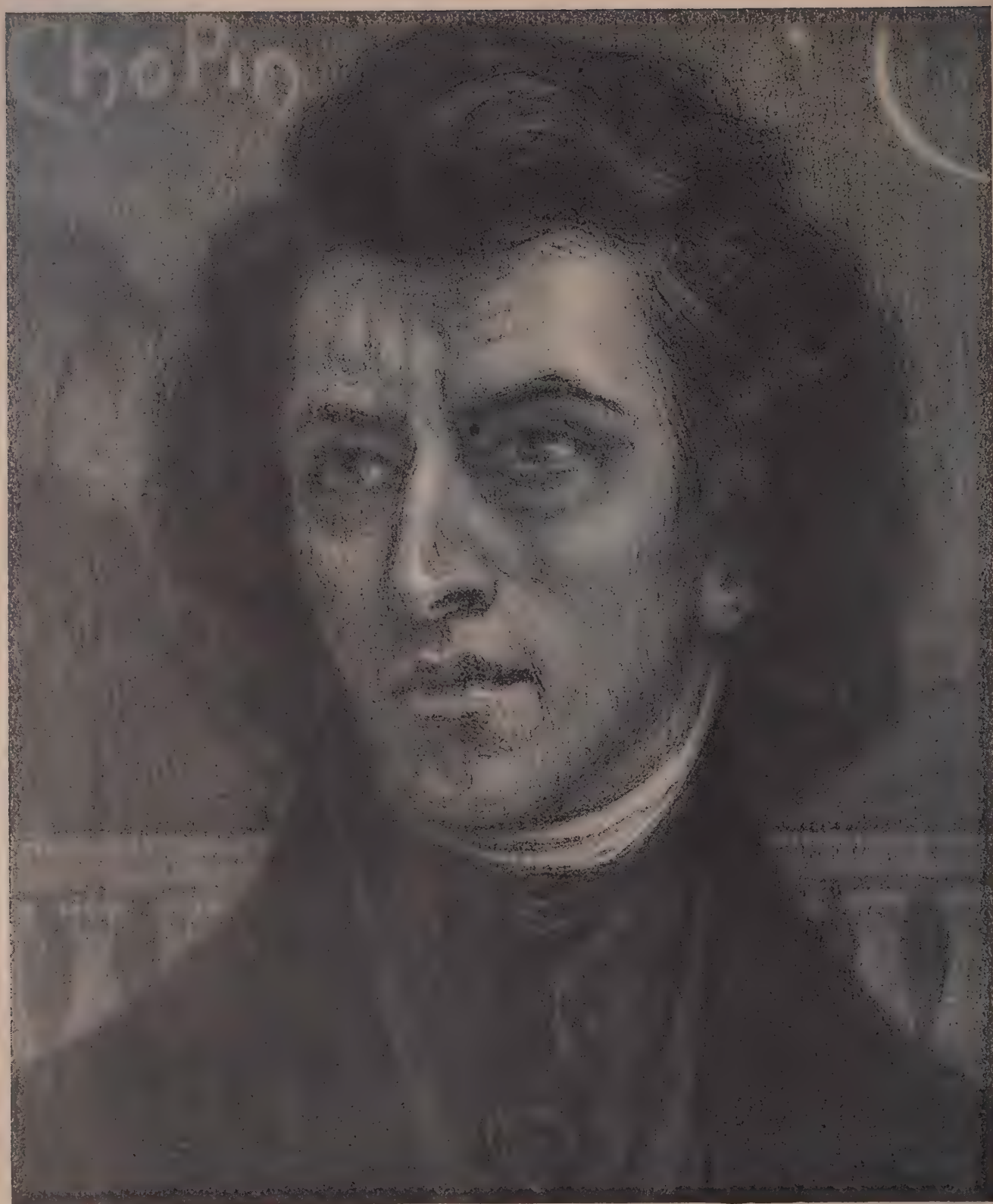
Ex. 13



Elaborated



(Continued on page 565)



FREDERIC FRANCOIS CHOPIN

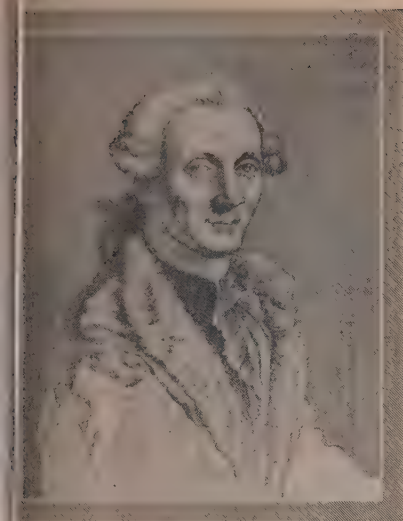
From a recent painting by the well known French master, Ludovic Alleaume. Most of the portraits of Chopin are very highly idealized and show small conception of the spiritual and mental stress which characterized his later years. They portray an anaemic, effeminate Chopin, instead of the strong emotional and intellectual dynamism of the great tone-poet.

A Queen and a Quarrel About Musicians

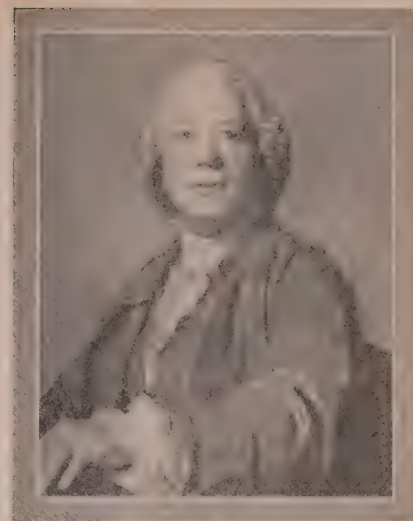
By JUDGE TOD B. GALLOWAY

"Sing, O Goddess Muse, from whence first arose
so fierce a strife."

ANOTHER OF THE INTERESTING HUMAN HISTORICAL
DISCUSSIONS BY THE WELL KNOWN COMPOSER OF
"GYPSY-TRAIL," "ALONE UPON THE HOUSETOPS,"
AND OTHER POPULAR COMPOSITIONS.



NICOLA PICCINNI



CHRISTOPH WILLIBALD GLUCK

IT WOULD NOT be fair to ask the "Goddess Muse" to sing about the fierce strifes in general of musicians, for they are legion. It is unfortunate, but true, that musicians as a group are not a happy lot. Whether it lies in that much abused condition, temperament—unusual sensitiveness or sensibility—the fact remains that through all history musicians have quarrelled. We are told that David was "a cunning player on the harp" and that, while "he played with his hand as he did day by day" before Saul to keep the latter in good humor, "Saul cast his spear; or he said, 'I will smite David even to the wall.'" Whether the King was displeased with David's execution on the instrument or whether it was professional jealousy, we are not enlightened; but it is a fact that musicians in all times have been prone to disagreements.

Doubtless there is a well-defined Freudian explanation and exposition of this phenomenon; but that is not germane to this article which purports to tell the story of a quarrel between two musicians, or, more correctly, between their partisans, in which a well-starred queen figures as an interesting personage.

The Blooming of Music

THE LAST PHASE of the Renaissance was the flowering of music, a blossoming which extended over all Europe. Evidences of this were in the strains of Luther, in the great development of folk-songs in Germany, in the chorals and psalms of Geneva under Calvin, in the spirit of sweetness and facility in Italy, and in the rich beginnings of English song at the Court of Henry VIII and Elizabeth. When we come to the Eighteenth century we find that the best genius of music was in Italy and Germany. In the latter the great streams of harmony, aroused by the spirit of the Reformation, were beginning to flow in Bach and Handel; while in Italian musical expression culminated in the creation of musical tragedy.

France at the same time was perhaps more productive in the arts of painting, sculpture and masterpieces of French tragedy. Still, Rameau founded French dramatic art in music and was for a time regarded as the greatest dramatic musician in Europe; yet, great as he was, his triumph was short-lived, and his work was discredited ten years before his death. Despite the opposition and neglect of Rameau's music, we are indebted to him for valuable changes in the theory of music. He had real invention and originality of composition; and, by his enrichment and uses in orchestration, he may be termed an ancestor of the modern orchestra. He opened the way for Haydn and Mozart. With the waning of Rameau's popularity, French opera declined.

The Parisians Quarrel

TURNING ASIDE from Rameau, and yet unable to produce operas of merit of their own, the Parisians quarrelled amongst themselves over the relative deserts of the French and Italian Schools, and particularly in 1752 when an opera by Pergolesi was contrasted with Mondonville's "Les Titans," a very mediocre production. Then for fifteen years the trouble smoldered. Meanwhile the Royal Academy of Music from the falling off of patronage was overwhelmed with financial difficulties that menaced the directors with ruin.

Long since, the former frequenters of the stately Salle of the Royal Academy, had grown weary of Lulli's oft-repeated operas and, as we have seen, had turned a deaf ear to the more recent ones of Rameau. Something must be done to revive the fast-waning prestige of grand opera.

Accordingly, about twelve months before the death of Louis XV, the Neapolitan ambassador suggested to that monarch that he invite some worthy Italian musician to Paris to provide the Royal Academy with Italian music to French libretti. This suggestion met the approval of Madame du Barry, the reigning favorite; and that, of course, settled the matter. Forthwith the representative of France at the Neapolitan Court, M. de Britenue, was commissioned to negotiate such an arrangement, and the proposal was made to Piccinni. As a yearly salary munificent for those times was offered, he accepted; and within a few months, with his wife and family he bade adieu to sunny Italian skies for the less glowing ones of France. Niccolò Piccinni, at this time forty-five years old, was the most popular composer in Italy. In 1760 he had produced at Rome perhaps the most popular opera buffa that ever existed: "La Cecchina, ossia la buona figliuola." Its vogue, not only in Italy but also through all Europe, was extraordinary. It was not only enthusiastically performed in great and small theaters but even in those of marionettes. Inns, shops, villas, wines, coiffures—in fact all things possible—were named for *La Cecchina*. His next opera, "L'Olimpiade," was also a triumph. Although the story had been set by Pergolesi, Jommelli and other well-known composers, Piccinni's triumphed over all.

His industry was prodigious. In one year he composed three serious and three comic operas.

This then was the man who had been brought to Paris to revive the waning interest in Italian opera. Modest and retiring by nature, he did not attempt to assert himself with pretentious display but quietly set himself to compose his new opera. He was introduced to Madame du Barry by the Italian Ambassador; and in her circle

and at other famous musical matinees his music won great favor and applause.

Just prior to this time another great musician, a German, appeared in Paris, also by invitation, a man destined to produce a revolution in dramatic music that has affected all such compositions since his time.

From Mozart to Berlioz and Wagner, all composers have recognized that Gluck was the master who taught them the art of lyric declamation and of subordinating song and rhythm to dramatic expression. He had not come to Paris to revive Italian opera but to present an opera of his own, written to a French libretto, it was true, but with music which for the first time was to be called German.

Christoph Willibald Ritter von Gluck—for he was a chevalier by creation of the Emperor of Austria—was at the time of his advent into Paris sixty years old. From the age of twelve, when he had his first lessons on the violin, harpsichord and organ, he had worked with tireless zeal in music. His early life was one of hardship—a constant struggle with poverty—and despite assistance from wealthy patrons his manner of life was troubled and precarious until the age of thirty-five when he married a rich woman. His fundamental training in harmony and composition had been Italian; and it is interesting to note in the development of his musical genius how the sterner strain of German tendency grew stronger and stronger until the two national elements blended in the wonderful operas founded on Greek themes which were his life's triumphs.

Gluck and Musical Glasses

BEFORE HIS marriage he wandered over Europe without a settled post or occupation. After he had written fourteen operas, when he was thirty-five he went to Denmark where he gave a concert as a virtuoso on the harmonica. Horace Walpole in his letters tells us of his doing the same thing in London, when he performed on twenty-six drinking glasses tuned by spring water and accompanied by an orchestra. The new instrument was advertised as his own invention on which anything might be played which could be performed on a violin or harpsichord. "In this way," *The Daily Advertiser* of London (1746) tells us, "it was hoped to please both musical amateurs and curious people." His indifferent reception in England, however, was mortifying to his vanity but good in its effect, as it compelled him to study himself and his gifts as he had not done before and to modify seriously his style.

He then went to Paris where he heard and studied Rameau's operas; and he came to the conclusion, as he said, that Italian opera was but a concert. Profiting by his jour-

neys over Europe, he had studied the languages, literature and esthetics of the various countries, and, rude and rough as he was, he frequented intellectual society whenever possible. He finally settled in Vienna where he became a Court favorite, composing for princes who sang his compositions; and he was the singing teacher for the Grandduchess Marie Antoinette before she was married—a circumstance which proved of inestimable value when later he produced his operas in Paris. In Vienna he brought out "Orfeo" (later rewritten and presented in Paris as "Orfeo ed Euridice"), "Alceste" and "Paride ed Elena."

Although he was a Court favorite, the public, as publics will, so criticized his work that, conscious of his own power, he determined to shake the dust of Vienna from his feet.

Condescending to Royalty

AT THIS TIME he had in that city an enthusiastic ally and supporter in an *attaché* of the French Embassy who persuaded Gluck to use Racine's tragedy of "Iphigénie en Aulide" as a libretto. The opera was rehearsed but not produced in Vienna, as his earnest friend desired him to produce it in Paris and exerted his influence to have the composer consent. To this end his patron, the Emperor Joseph II, wrote to his sister, Marie Antoinette, strongly recommending her old singing teacher to her favor and protection. From Paris, the directors of the Royal Academy of Music at the urgent request of the Comte de Mercy, supported by the Dauphiness, sent proposals to Gluck for the production of his opera. In his overweening vanity he put them aside, so to speak, and appeared to condescend to the wishes of royalty; so that, although invited to Paris in 1772, he did not actually set out on his journey until the autumn of 1774.

In the meantime, however, Gluck fully appreciated the value of publicity. He wrote flattering letters to Rousseau and the Encyclopedists whose favor and influence he desired and had published in the *Mercure de France* the following: "He had in view the establishing of a system for abolishing the ridiculous distinctions of national music, by providing music of a character suited to all nations. He hoped to succeed in this scheme, with the aid of the celebrated M. Rousseau of Geneva whom he proposed to consult on the subject. The study of his works on music," continues Gluck, "convinced him of the sublimity and accuracy of that great man's taste and knowledge." The composer certainly wrote that with his tongue in his cheek.

While the letter in the *Mercure* may have

caused the mirth of some, it undoubtedly raised public curiosity concerning the writer.

A Flattering Reception

ACCORDINGLY at his own pleasure, Chevalier Gluck, Knight of the Order of the Golden Star, arrived in Paris. At this time he was sixty years old, arrogant, insolent, brusque in manner and fully conscious of his musical talents. He was immediately honored by his old pupil, Marie Antoinette, and given a flattering reception into the intimate circle of the Dauphiness.

Gluck's pathway to the production of his first opera was, however, by no means smooth and even. He had hardly begun his troubles with a refractory chorus and an obstinate orchestra and mutinous soloists when King Louis XV was taken ill and, after six weeks of suspense, of hopes and fear, died. Of course, the whole Court was plunged into deep mourning and all public amusements were suspended.

It was not, therefore, until April, 1774, that "Iphigénie en Aulide" appeared on the stage of Paris, and then not without trials and tribulations for the composer. The chorus, accustomed to the old style of men and women in files on opposite side of the stage, revolted when Gluck tried to give them life and vitality; the orchestra was perfectly lawless; while Sophie Arnould, the reigning prima donna of Paris, as *Iphigénie*, rebelled at the overwhelming accompaniments to her voice, which no longer retained its original sweetness and power and refused to follow the master's directions.

"Very well," said the exasperated Gluck, "I am here to produce my opera. If you sing, nothing could be better. If not—very well, I go to the Queen and will say it is impossible to produce my opera and I take my carriage and return to Vienna." Indeed, it was only the emphatic word of Marie Antoinette that made the production of the opera possible.

Finally the great night came. Aside from the hopes and expectations of Gluck's admirers and the ill-concealed animosity and forebodings of the followers of the Italian School, the event was important as it marked the first public appearance of Marie Antoinette as Queen. She had been thoughtless and frivolous as Dauphiness; how would she comport herself as Queen? The King also had made a point to be present, thinking, no doubt, of the long drive back to Versailles and wishing himself back at his carpenter bench or tinkering at clock repairing, which were his favorite occupations.

When, however, the grand chorus "Chantons, célébrons notre reine," first burst upon the audience, instantly the whole assemblage turned toward the royal box and with spontaneous enthusiasm saluted the beautiful young queen in the words of the chorus. Everybody on the stage, principals and chorus joining with the audience in bowing to the queen, sang the chorus with an energy that delighted the composer and gratified the queen. Poor Marie Antoinette! How little in that hour of triumph could she realize that in a few brief years this same Parisian populace who were acclaiming her that night would exultingly drag her to the guillotine, clamoring for her blood.

When Ladies Fainted with Care

AFTER THE production of the opera, and particularly after its second performance, the enthusiasm of the general public reached almost to frenzy. Soldiers had to be placed at the entrances to restrain those who were determined to press in where all the space was occupied. Men stamped, waved their plumed hats and shouted, "Vive Gluck!" while women threw gloves, fans and lace handkerchiefs on the stage. Others sobbed, sighed and fainted. The latter, however, was indulged in with cau-

tion, for the prevailing fashion of head-dresses—a yard and a half high—made such a proceeding disastrous and destructive.

In August, 1774, Gluck produced in Paris, his "Orphée et Euridice." This is probably the best known to modern audiences in America of all his operas, not only in stage presentations but also in concert form. The great aria, *I Have Lost My Eurydice*, is a favorite selection for all ambitious contraltos. When the opera was produced the part of *Orpheus*, which is written for a contralto, was sung by a tenor, as Gluck could not find a contralto equal to the rôle.

And now we come to Piccinni's arrival in Paris which, as has been indicated, was modest and unassuming on his part. But the followers of the Italian school seized the opportunity to make him and his music their standard-bearer and rallying cry. The ferocity and intensity of feeling which was aroused by the opposing parties is beyond belief. As the queen wrote to her brother, Joseph II, "People take sides and quarrel as if some great religious question was at stake."

When people met, instead of the amenities of everyday life and decorous behavior, the question, "Are you a Gluckist or a Piccinnist?" the answer given instantly determined their social relations. Mere criticism soon passed into abuse and vilification. Old friends became enemies, and even family ties were ruptured in the intensity of the quarrel. Needless to say, pamphlets, squibs, poems and diatribes without number flooded Paris. People hurled insults at each other even in the theater. During a performance of Gluck's "Alceste," at the end of the second act Mlle. Lavasseur was interrupted when she was singing *Il me déchire et m'arracher le coeur* (He tortures me and tears my heart out). Someone cried out, "Alas, Made-moiselle, you are tearing out my ears." "Ah, Monsieur," shouted a neighbor, "what a good thing if they could give you new ones!"

Rival Jests

WHEN THE notices of the operas of the two rivals would be posted, vile jests and lampoons would be written underneath them. The Gluckists said of Piccinni's "Roland," when produced: "The author of the poem lives in the rue des Mauvais-Paroles (Bad Words), and the composer of the music in the rue des Petits Chants (Little Songs)." The Piccinnists replied, "M. Gluck, the composer of 'Iphigénie,' 'Orphée' and 'Alceste,' lives in the rue du Grand Huleur (Great Howler)." Of course, as is always the case, people with no idea of music took sides blindly. One of them, Chevalier de Chastelleux, who said that Gluck was a barbarian, one day undertook to dispute with the Marquise

de Clermont who was a capital musician. "My friend," said Clermont, "I am going to sing an air to you and if you can beat time I will argue as much as you like on Gluck and Piccinni." The Chevalier departed. He distrusted his ear but said that "his ear was so delicate it could not stand the uncouth music of 'Iphigénie.'"

In the meantime poor Piccinni, quiet and peaceable, a stranger to intrigue and keeping aloof from all turmoil, was having great trouble in producing his opera, "Roland," which he was writing for the directors of the Royal Academy. They had suggested to him as a subject the story of the famous paladin Roland. Marmontel, a literary man of much merit, had prepared a libretto which was entirely satisfactory. Unfortunately the difficulty was to comprehend it as he did not speak a word of French.

Many weary days and weeks the musician and poet worked over the poem—the latter laboring to explain the meaning of every line, almost word for word; the musician eagerly following him in an effort to grasp the meaning. When he had thoroughly seized the meaning of a passage Marmontel slowly declaimed it while Piccinni listened for the accents and noted them down with

his own musical phrases. Marmontel relates that Piccinni's ear was so sensitive and true that when the morning's work was ended and Piccinni opened his piano to play over the music that he had written, it rarely happened that a single note needed correction. Think of the difficulty and discouragement of composing under such conditions!

This method of composition was highly ridiculed by the Gluckists who confidently prophesied a failure; but, on the other hand, although Piccinni had not then become a Court favorite he was supported by a powerful following of courtiers and connoisseurs.

At this time Gluck had returned to Vienna bearing with him a pension, granted him through the influence of the Queen, of 6000 francs (an amount which represented a much larger sum than it does to-day) and a guaranty of the same amount for every new opera which he should produce in Paris.

When Opera-Going was Hazardous

MEANWHILE the musical fray went on and Piccinni prepared to produce his "Roland." He had been warned that the Gluckists would not allow his work to be produced. A cabal was all ready to hiss the overture and to prevent the singers from being heard. So alarmed were the composer's family at the threats, that they endeavored to induce him to stay away from the first performance. Piccinni calmed his wife and daughters saying, "bear in mind that

we are residing amongst the most polite and generous-natured people in Europe. Should they think it right to reject me as a musician, yet be assured that they will do me no personal harm but will respect me as a man and a foreigner."

There is a story to the effect that Gluck also began work on an opera on the same theme, "Roland," but as soon as he learned that Piccinni was composing on that subject angrily tore up all that he had written, exclaiming, "There! I leave the ground free to the Italian and his French collaborator!" There is absolutely no confirmation for this unlikely tale; it undoubtedly was one of the many inventions growing out of the fierce dispute. Gluck at this time was wholly absorbed in the composition of his various operas from the classics.

Another story current at that time was even more preposterous. It was said that when Piccinni was rehearsing "Roland" being unaccustomed to conducting and unfamiliar with the French language, the orchestra was in the utmost confusion. Gluck, happening to be present, rushed into the orchestra, threw aside his wig and coat, seized the baton and led with such tremendous energy that everything ran smoothly and confusion disappeared. The most vital point against the truth of the story is that Gluck was in Vienna during the rehearsals for "Roland!"

Whether the Gluckists feared the overpowering number of the Piccinnists on the opening night of "Roland," or whether curiosity to hear Piccinni's music silenced opposition, the overture was played to a crowded and appreciative audience and was rapturously received.

Roland, the Victorious

AS THE OPERA proceeded it was evident that the French knight, "Roland," had nothing to fear from the Greek maiden, "Iphigénie;" and Piccinni was accorded brilliant success due to his perseverance and genius. At the close of the performance was carried in triumph by his friends to his anxious and now delighted family.

The success of "Roland" gave the followers of Piccinni great rejoicing, and Italian music became all the rage. The Gluckists, however, did not detract from Gluck's greatness, although when the latter returned to Paris with the score of "Alceste," which he modestly said was a "superb lime opera," the quarrel threatened to break out with all its former bitterness and turbulence. Piccinni, however, generously declared himself to be one of Gluck's most enthusiastic admirers, though the latter refused to recognize the merits of his rival.

The directors of the Royal Academy, probably with the idea of still further stimulating public interest and keeping the coffers of the opera management full, requested Gluck and Piccinni each to write an opera on the theme of "Iphigénie en Tauride," with the promise that no favor should be shown either contestant. The promise was broken, for while the book was being rewritten for Piccinni they permitted Gluck's opera to be produced first (May, 1779) and it met with a brilliant success. Two years later Piccinni produced his "Iphigénie en Tauride" and, though after Gluck's success it had little chance, it was well received, even though the second performance was almost ruined by the intoxicated condition of the prima donna playing the rôle of *Iphigénie*; who gave the brilliant Sophie Arnould the opportunity for her celebrated *bon mot* "C'est Iphigénie en Champagne."

When Gluck returned permanently to Vienna in 1780, it was not easy for partisans to continue the feud with intensity, with one of the principals absent. Moreover, Piccinni produced his opera "Didon," first before the Court at F

(Continued on Page 553)



THE HERMIT

BY THE EMINENT GERMAN PAINTER, A. BÖCKLIN

Making Arpeggios Interesting

By LESLIE FAIRCHILD

IF YOU WILL glance at a map of northern Italy a group of about two hundred and twenty tiny islands will be found lying in a lagoon off the Adriatic coast. On these islands rises the city of Venice in all its magnificent splendor, a city where golden domes and marble palaces reflect themselves in "liquid pavement" and where every fresh breeze brings strange fantastic images in the rippled water over which gondolas glide like great black swans.

This half submerged jewel of the Adriatic was the birthplace of a young Venetian musician named Domenico Alberti who gained some recognition as a singer and harpsichordist, and later, as a composer, had several operas and many sonatas to his credit. However, his present recognition is not due to his ability as a composer but to the fact that he introduced a certain type of arpeggio as an accompaniment to a melody.

Historians, however, are somewhat in doubt as to whether Alberti was the inventor of this arpeggio figure; but we do know that he made practical use of it in his sonatas and have credible knowledge that he was one of the first to break away from the contrapuntal form of accompaniment which was used exclusively up to that time.

All this happened about two hundred years ago; but it created an epoch in the development of pianoforte music, and many brilliant instrumental passages in modern music owe their origin to this simple kind of arpeggio which still bears the name of the "Alberti Bass."

Here is an example:



Once the idea of the broken chord had been introduced, it did not take composers, such as Haydn, Mozart and Mendelssohn, long to recognize the possibilities of developing this little invention to enrich their own compositions.

There is perhaps nothing more beautiful to the ear than rippling arpeggios; and the pianist who has mastered them can make them as scintillating as the spangles on a dancer's skirt. From a practical standpoint, no other form of technical work pays the student such high dividends.

- 1st—A greater command of the keyboard is gained.
- 2nd—A better understanding of chords develops.
- 3rd—The hand is stretched and made more flexible.
- 4th—Sight reading is facilitated.
- 5th—Fingering is improved.
- 6th—Accuracy in playing intervals grows.
- 7th—Playing is made more brilliant.

Any student should be able to play arpeggios at least at the speed of six hundred notes a minute; and, as he advances, the speed should be increased to about one thousand notes per minute. Surely all this should be worthy of the consideration of the serious-minded musician. The road is by no means macadamized, and all faint-hearted students are advised to turn back at this paragraph.

Before one actually starts to play arpeggios, some important principles are to be considered and also some very useful preparatory exercises especially designed to overcome some of the chief difficulties encountered in playing arpeggio passages.

Here are a few general principles that it will repay the student to keep in mind:

- 1st—The wrist should be held slightly higher than the first joints of the fingers.
- 2nd—The proper slant of the hand may be demonstrated by placing the 5th finger over the thumb. This slant, or the relation of hand to keys, must be maintained throughout the entire arpeggio.
- 3rd—Never reach for a key! Each finger should act as a pivot carrying the hand so far that the next finger which is called upon to play is directly over the desired key. This method is especially valuable to pianists with small hands.
- 4th—When carrying the hand over the thumb (descending in the right hand and ascending in the left hand) notice that the thumb rolls over on the face of the nail.

In studying some of these basic principles it is advisable to take the tempo at about the speed of a slow motion picture. You have probably seen such pictures in weekly news reels, such as horse races, runners, pole vaulters, base ball games and swimmers, slowed up to such an extent that one could very easily analyze the various movements that would ordinarily be too quick for the human eye to conceive. Only through such slow and careful analytical practice will you be able to grasp the deep underlying principles that are involved in playing brilliant, flowing arpeggio passages.

Below will be found a "slow motion" or analytical example from which may be observed very accurately the exact motions that are required to play a simple arpeggio based on the major chord of C. Note that in the first analytical example of the right hand approximately twenty-seven distinct finger movements are required and that the second example has been reduced to thirteen combined movements.



1st Analytical Example	2nd Analytical Example
COUNTS	COUNTS
1.. Thumb strikes C..	1
2.. 2nd finger strikes E.	2
3.. Thumb comes up.	
4.. 3d finger strikes G.	
5.. 2nd finger comes up.	3
6.. Thumb passes under the hand.	
7.. Thumb strikes C.	
8.. 3rd finger comes up.	
9.. Entire hand pivots on the thumb to the right, bringing the 2nd and 3rd fingers directly over their respective keys, E, G.	4
10.. 2nd finger strikes E.	
11.. Thumb comes up.	5
12.. 3d finger strikes G.	
13.. 2nd finger comes up.	6
14.. 5th finger strikes C.	
15.. 3d finger comes up.	7
16.. 3d finger strikes G.	
17.. 5th finger comes up.	8
18.. 2nd finger strikes E.	
19.. 3d finger comes up.	9
20.. Thumb strikes C.	
21.. 2nd finger comes up.	
22.. Entire hand pivots on the thumb to the left bringing the 3d finger directly over G. Notice how the thumb rolls over on the face of the nail.	10
23.. 3d finger strikes G.	
24.. Thumb comes up.	11
25.. Thumb moves to the left and shadows C.	
26.. 2nd finger strikes E.	12
27.. 3d finger comes up.	
28.. Thumb strikes C.	13
29.. 2nd finger comes up.	

LEFT HAND	
1.. 5th finger strikes C.	1
2.. 4th finger strikes F.	2
3.. 5th finger comes up.	
4.. 2nd finger strikes G.	3
5.. 4th finger comes up.	
6.. Thumb strikes C.	
7.. 2nd finger comes up.	
8.. Entire hand pivots on the thumb to the right, bringing the 2nd and 4th fingers directly over their respective keys, E, G.	4
9.. 4th finger strikes E.	
10.. Thumb comes up.	5
11.. Thumb moves to the right and shadows C.	
12.. 2nd finger strikes G.	6
13.. 4th finger comes up.	
14.. Thumb strikes C.	7
15.. 2nd finger comes up.	
16.. 2nd finger strikes G.	8
17.. Thumb comes up.	
18.. 4th finger strikes E.	9
19.. 2nd finger comes up.	
20.. Thumb goes under to the left.	
21.. Thumb strikes C.	10
22.. 4th finger comes up.	
23.. Entire hand pivots on the thumb to the left, bringing the 2nd and 4th fingers directly over their respective keys, E, G.	
24.. 2nd finger strikes G.	11
25.. Thumb comes up.	
26.. 4th finger strikes E.	12
27.. 2nd finger comes up.	
28.. 5th finger strikes C.	13
29.. 4th finger comes up.	

Now that we have formed a clear conception, through these analytical studies, of what our fingers are supposed to do in the playing of arpeggios, we can proceed to the various preparatory exercises that will enable us to gain a considerable amount of efficiency in this particular branch of technic.

The first requisite is a flexible thumb; and this flexibility may be acquired by practicing the technical exercises that follow.

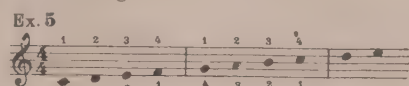
Ex. 1. Play all scales with 1st and 2nd fingers.



Ex. 2. Play all scales with 1st, 2nd and 3d fingers.



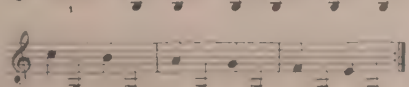
Ex. 3. Play all scales with 1st, 2nd, 3d and 4th fingers.



The Hanon studies (Nos. 32, 33, 34, 35, 36, 37), also, will be found of value in limbering the thumbs.

Ex. 4. This exercise is not especially melodious but it is most effective in preparing the hand for arpeggio playing.

Right hand fingering: 1st time, 3, 3; 2nd time 4, 4,

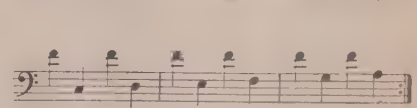


Hold down the middle C with the thumb throughout entire exercise.



This exercise might also be played chromatically, thus, c, e, c, g—c, f, c, g—c, f sharp, c, g—c, g, c, g—c, g sharp, c, g, and so forth.

Left hand fingering: 1st time 3, 3; 2nd time 4, 4.



Hold down middle C, with the thumb, throughout the exercise.



Do not hesitate to invent similar exercises of your own. They will, no doubt, be as efficient as the above and will at the same time suit your own personal requirements. I would also suggest that the student study the preparatory exercises that are given in Alberto Jonas' "Pianoscript Book."

Stretching Exercises

ARPEGGIOS are stretching exercises in themselves. However, if preliminary exercises are indulged in, before attempting to play the regular form of broken chords, you will find that much of the reaching for keys, that makes one's arpeggios sound so "bumpy," will be reduced to a minimum. In a preceding article will be found many valuable stretching exercises (especially the one using the handkerchief wedge) that will assist greatly in mastering the difficulties that are encountered in arpeggio playing.

Practice

IN ORDER THAT you may go through the arpeggios twice a week, I would suggest that they be scheduled according to the following routine.

- 1st day, play C, D flat, D, E flat.
- 2nd day, play E, F, F sharp and G.
- 3rd day, play A flat, A, B flat, B.
- 4th day, begin again with C.

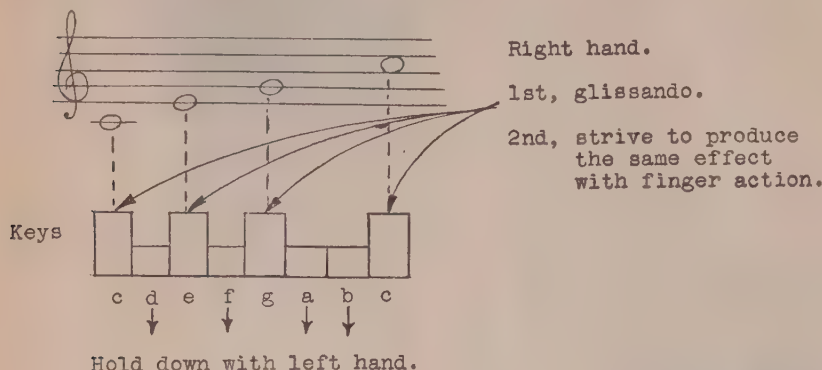
In practicing arpeggios it is advisable to start with the left hand and play the arpeggio through several times until that hand begins to feel fatigued; then change over to the right hand; and finally play both hands together watching carefully for any possible weakness that may occur in either hand.

Slow practice is most essential to gain a feeling of the correct key distance.

Use a metronome to build up speed. Lower it a notch or two a day until you can play at the rate of 1000 notes per minute.

Alberto Jonas, in his *Master School of Modern Piano Playing and Virtuosity*, gives a most unique method of practicing

arpeggios, to gain "pearliness" of touch. The following will give you an idea of the method. Press down with the left hand d, f, a, b—the fingers lying flat on the keys and the wrist low. You will notice that the keys forming the C major triad are accessible to play glissando or with the fingers. The idea is to produce with the fingers (finger action) the same pearly quality of tone as obtained with the glissando.



Following are a few ways in which arpeggios may be practiced. They will lend variety and interest to your practice periods, instead of monotonous repetition of the same form.

- (1) Major triads
- (2) Minor triads
- (3) Dominant 7ths
- (4) Diminished 7ths
- (5) Employ various accents.
- (6) Variety of rhythms.
- (7) Contrary motion.
- (8) Crossed hands, for independence.
- (9) Various touches.
- (10) Degrees of dynamics, *mf*, *fff*, *pp*.
- (11) Divide between the hands.
- (12) Invent other variations.

These charming arpeggios, given below in part, are to be played in at least three octaves and through all of the keys. After going through those given below, start another set beginning on D, then a set beginning on E, and so on; or they may advance in chromatic order.

Ex. 11

Major triad
r. h.
l. h.

Dominant seventh

Diminished seventh

After you have thoroughly mastered the various ways of playing the arpeggios as given in the preceding paragraphs I would advise the student to choose arpeggio passages directly from pieces which he is practicing. Following is a list of compositions containing interesting arpeggio passages. Teachers will find this list especially valuable in choosing such material for their students.

- BEETHOVEN... Sonata in A major, Op. 2, No. 2.
BRAHMS... Concerto in D minor.
CHOPIN... Etude, Op. 25, No. 1.
Etude, Op. 25, No. 5.
Etude, Op. 25, No. 12.
Etude, Op. 10, No. 8.
Etude, Op. 10, No. 12.

- Andante Spianato, Op. 22.
Ballade in A-flat major.
Sonata in B minor.
Sonata in C minor.
Rondo in C major.
Scherzo in B-flat minor.
D'ALBERT... Concerto in B minor.
DOHNANYI... Concerto in E minor.
Concerto in E major.
DIEMER... Le Chant du Nautonier.
DEBUSSY... Arabesque, No. 1.
FOOTE... A May Song.
GODARD... Impromptu, in G minor.
Au Clair de Lune.
The Swallows.
HELLER... La Truite.

- LISZT... Concert Etude in D minor.
Hungarian Fantasy for piano and orchestra.
Legend St. Francis of Paula Walking on the Waves.
Meister Waltz.
Spinning Song from the "Flying Dutchman," Wagner.
LESCHETIZKY... The Two Larks.
MACDOWELL... Concerto in A minor.
MASON... Silver Spring.
MENDELSSOHN... Variations Serieuses.
Prelude in E minor.
Song Without Words, No. 46.
Serenata e Allegro Gioioso.
Etude, Op. 104, No. 1.
Concerto in D Minor.
RUBINSTEIN... Etude in C major.
Kamennoi Ostrow.
Etude No. 4.
Concerto in E minor.
Etude in C major.
SAINT-SAËNS... Concerto in G minor.
Caprice, sur les airs de ballet d'Alceste de Gluck.
Concerto in D major.
SCHYTTÉ... Etude Melodique.
SINDING... Concerto in A-flat major.
SCHARWENKA... Concerto in C-sharp minor.

SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. Who invented the "Alberti Bass," and about when was it invented?
2. Which composers made especially effective use of it and its derivatives?
3. How are arpeggios rated as to beauty to the ear and for value in technical achievements?
4. What are some of the benefits derived from slow practice?
5. Outline some exercises valuable in developing flexibility of the thumb.

"Stick" to Harmony

By OSCAR DEIS

HARMONY study should keep pace with the other studies. It should never lag behind. Yet is there any branch of music study that is more neglected? Is there any branch that is more necessary? Let us not deceive ourselves. Either we qualify as musicians or we do not.

How can we know what note to emphasize in a suspension if we do not know what a suspension is, what the chord tones are and what notes are foreign? We must know intervals to ascertain the purity of their intonation. We must be able to tell a major from a minor and a third from a fifth. Learning the art of keeping time and playing in perfect harmony with others is impossible if we have not made an earnest study of the science of music. Shall we know definitely what we are doing or merely guess?

The foundation of musicianship lies in the knowledge of our subject. We are thorough musicians only to the extent that we know and understand the theory of our art.

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is
Instructive and Interesting

Conducted by

A. S. GARBETT

Wagner on Rossini

ROSSINI once said of Wagner: "He gives us some fine moments and some bad quarters of an hour." In an essay on "Opera and the Nature of Music," Wagner had this, among other things to say of Rossini:

"The whole world hurraed Rossini for his melodies—Rossini who so admirably knew how to make the employment of those melodies a special art. All organizing of form he left upon one side; the simplest, barrenest and most transparent that came to hand he filled with all the logical contents it had ever needed—with narcotizing Melody. Entirely unconcerned for Form, just because he left it altogether undisturbed, he turned his whole genius to the invention of the most amusing hocus-pocus for execution within these forms.

"To the singers erstwhile forced to study the dramatic expression of a wearisome and nothing-saying text, he said, 'Do whatever you please with the words; only,

before all don't forget to get yourself liberally applauded for risky runs and melodic *entrechats*.' Who so glad to take him at his word as the singers?"

"To the instrumentalists, erstwhile trained to accompany pathetic snatches of song as intelligently as possible in a smooth ensemble, he said, 'Take it easy. Only before all don't forget to get yourself sufficiently clapped for your individual skill wherever I give you each his opportunity.' Who more lavish of their thanks than the instrumentalists?"

"To the opera-librettist, who had erstwhile sweated blood beneath the self-willed orderings of the dramatic composer, he said, 'Friend, you may put your nightcap on. I have really no more use for you. Who so obliged for such release from such thankless toil as the opera-poet?'"

Nevertheless, whatever Rossini may have said of Wagner or Wagner of Rossini, "The Barber of Seville" and "Tristan and Isolde" still endure!

Police! Police!

"TELEGRAPH orders from the Minister of the Household to His Majesty the Czar: 'To all chiefs of police in Finland: hunt up at once and find His Majesty's soloist, Charles Davidoff, and return him immediately per special train to Peterhof.'"

The telegram is quoted from Leopold Auer's "My Long Life in Music," and gives a hint of what a 'cellist might have expected in once royal Russia. Auer tells us that Rubinstein burst into laughter when Davidoff, "very pale and perturbed," was brought to the Palace and told his story. He was making a concert tour and was at Viborg when "asleep in his room at the hotel he was awakened at five o'clock in the morning by a knocking at the door."

Two persons entered, we learned, the porter of the hotel and the Viborg police chief, "holding a lantern in his hands." The officer asked the 'cellist if he were Charles Davidoff, and, receiving a timid

affirmative, "politely requested him to dress, pack his belongings, and follow him to the railroad station.

"Davidoff had no idea what it was all about, but, being a loyal subject of his Czarinian Majesty . . . he calmly paid his hotel bill and followed his guide. At the railroad station the chief of police ushered him into a waiting-room for first class passengers, and took leave, putting him in charge of a *gendarme* with orders not to leave him alone for a single minute. More and more astonished, Davidoff nevertheless resigned himself and took a nap from which he was roused toward nine o'clock by the chief of police who told him that a special train would be ready to take him to St. Petersburg within half an hour."

Thus Davidoff was hauled half way across Russia under guard for a reason he never knew until Rubinstein himself explained. The Czar wanted him to play at a state function.

A Poem by Mendelssohn

POETRY is not commonly found in this department but when the poet happens to be Mendelssohn it is time to make an exception. In "Children in Music," a little book by Louis C. Elson, we are told that an opera "Camacho's Wedding" which Mendelssohn wrote in his youth failed to please the critics. Mendelssohn retaliated against their criticisms with the following verses:

"If the composition's long
Then their yawns they're stifling;
If you try to make it short,
Then they call it 'trifling.'"

"If the work is plain and clear
Then it's childish stuff;
If it should be more complex,
Then they call it tough."

"Let a man write as he will,
Critics snarl and bite;
Therefore let him please himself
Then he'll be all right."

Mendelssohn wrote that when he was "sore." There probably never was a composer whom critics felt safer in praising and many of them fairly worshipped him. Mendelssohn was over-rated in his day and has been under-rated since. Perhaps if the critics had dealt a little more sharply with him he might have done better.

Or perhaps they might have frightened him from composing altogether. After all, he didn't write any more operas after "Camacho's Wedding!"

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Importance of the Percussion Section

By WILLIAM F. LUDWIG

THE TIME-WORN and erroneous belief that the drummer plays a minor role in the orchestra was effectively shattered recently by Samuel Hotzinoft, music critic of the New York World, when he wrote the following glowing tribute to the tympanist of the New York Philharmonic Orchestra: "James Huncker once wrote a story in which a tympani player figured as a hero. I have forgotten just what happened to this drummer in the tale, but I remember that he labored under a curious hallucination that he was the most important person in the orchestra and that his set of drums emanated the life force of great compositions, especially of Beethoven's 'Fifth Symphony.'

"The character was drawn touchingly by the author, for in those remote days tympani players were the men who stood up at the back of the stage and supplied noise when the music demanded a stirring allabao. I thought of this fanatical rhythm dispenser yesterday as I sat listening to Strauss's 'Death and Transfiguration' at the Philharmonic concert in Carnegie Hall, and wondered what kind of a story Huncker would have fashioned around Mr. Toscanini's tympani player, for his young man was actually doing what he fictitious hero imagined he was doing.

"He was, of course, only doing Mr. Toscanini's bidding, like the rest of his colleagues; but, carrying out his orders as beautifully as he did, I was made aware for the first time that drum playing was an art and that this Philharmonic drummer held a goodly portion of the fate of Strauss's tone poem in his padded hammers. It was not difficult to appraise this young man's contribution, for 'Death and Transfiguration' is a musical story based unequivocally upon a poetic program. Knowing the program it was easy enough to fit the music to it step by step.

At the Sign of the Tympanist

"THE ORCHESTRA first speaks in hushed tones of a dying man, but the young tympanist struck a furious blow on his drum, as if the dying man had suddenly started up out of his desperate lethargy into the full consciousness of his impending doom. The entire orchestra takes up his wild despair, but when this is spent he sinks back upon his pillow until the hard, dry blows of the drummer, like repeated shocks of pain, proclaim that the struggle is on again. The drum beats diminish in an almost mathematical crescendo, but their quality is the same. Like one drowning, the stricken man is vouchsafed a fleeting review of his past life and beholds again his youth, with its buoyancy and strength; but again and again the horrid drum recalls him to the dreadful present, until the death agony is upon him and the blows of the tympanist become velvety and soothing as the compassionate vapors of dissolution gather about him and the lowest tones of the orchestra sound the profound interval between death and transfiguration.

"Hearing the Philharmonic's tympanist yesterday was like keeping one's ear to the heart of Strauss's hero. Each blow, each tap and each roll on his drums had its special significance. But at the end of the piece, at the very moment when the glory of immortality is blazoned forth from triumphant fiddles and brasses, the impassioned drummer paved the way for the shattering vision by accumulating a frenzy

on his drum so magnificent that the final blow seemed to roll back the heavens, through whose serene immensity the released soul was wafted to the pure sound of muted trumpets."

This same orchestra appeared at Orchestra Hall, Chicago, last February. There were four men in the percussion section. One played cymbals only, and those in but one number. This was the tone poem, "Les Preludes," of Liszt. In the finale of this number about eight crashes for cymbals had been interpolated. These were so effective that one of Chicago's leading music critics allotted a full paragraph to the effective work of the cymbal player—nearly the same amount of space as was awarded the eminent conductor.

Why a Cymbalist Crashed into Recognition

THAT FACT brought about considerable discussion among the musicians of the city. One prominent conductor wanted to know just why it so happened that the cymbal player was so effective and by what means he had excelled over others who had come to Chicago with various large orchestras. The writer hailed this inquiry with great delight, for at last it seemed conductors were willing to probe into the mysteries of the percussion section.

In large orchestras, of course, the importance of the tympanist is well known and he is indeed considered a first-chair man. But in others he is sometimes looked upon as the fifth wheel on the wagon.

Just a few cymbal beats seem quite simple, but the experience of the player that is in back of the few beats is a different matter. To play cymbals correctly and get the best effect out of them requires a correctly schooled drummer. When that is mentioned, the question of, "Well, what is the correct drum school?" comes up. A perfectly fair question and one which the present article attempts to answer.

There is only one correct way of learning to play drums

and, mind you, when the word *drums* is used it means the basic elements of the entire percussion section, tympani included. The American School of Rudimental Drumming is that correct school. This is not a certain method; it is a development of fundamentals called "Rudiments" that were first used in England and further developed in America years ago. There are twenty-six standard rudiments. Some of the drum instructors are now based on these twenty-six rudiments and methods of that kind are considered correct.

There have, however, especially during the past fifteen to twenty years, appeared a number of home-made systems, so-called "short cuts," "quick" ways to learn to play and specialties on certain types of playing. It is quite natural that in this progressive age we should look for short cuts or better means of doing certain things, but when this method is applied to music, it becomes rather dangerous. We must be very careful not to lose sight of the fundamental principles, and that is just exactly what these new home-made methods have done.

The result is that a drummer makes certain, quick head-way, but only up to a limited point. Beyond this point it is almost impossible for him to proceed. He will never really become a finished percussionist no matter what instruments he may be called upon to play in that section. He will, of course, pick up routine as he goes along; he will be able to read the music and make his entrance in the proper place and at the proper time, also with the proper degree of force; but only the correctly schooled percussionist can play in a way that is outstanding and will be noticed by critics, as was the case in this instance.

The Rudimental Roll

TAKE, FOR example, the snare drum, which is the basic instrument of the percussionist, no matter what he takes up later on. The first and principal rudiment is the Long Roll, sometimes referred to as the Da-Da, Ma-Ma. That, of course, will seem quite difficult and is the hardest of all the rudiments. The student will soon look for short cuts and

will fail if he has not the advantage of an experienced teacher to guide him. The Da-Da, Ma-Ma roll is executed starting first with two beats with the left hand, then two beats with the right. Alternating thus from hand to hand the speed is gradually increased until the roll is attained. Never more than two beats are made with each hand and these are very even. It is the evenness that makes the round roll. The fact that only two beats are made accounts for flexibility in crescendos, diminuendos, fortissimos and extreme pianissimos.

It is this control which gives the rudimental drummer the correct foundation. Drummers with such training will stand out especially in the Tannhäuser Overture, brass arrangement, with 49 measures steady roll in the close of double forte. In the last four measures the drummer is expected to make a crescendo. If he is a rudimental drummer he will know how to spare himself by letting the sticks rebound to the proper height, making a comparatively open roll, double forte, and will still have sufficient strength to make a crescendo in the last measures to a fortissimo. By so doing he will stimulate the entire band to greater efforts in making the final closing climax.

Every conductor will insist upon a crescendo at the finale of that overture and will naturally turn to the percussion section for it. They are the leaders in shading of that kind. If the crescendo is correctly executed from the percussion section the band will naturally follow and the leader will know that the drummer is correctly schooled.

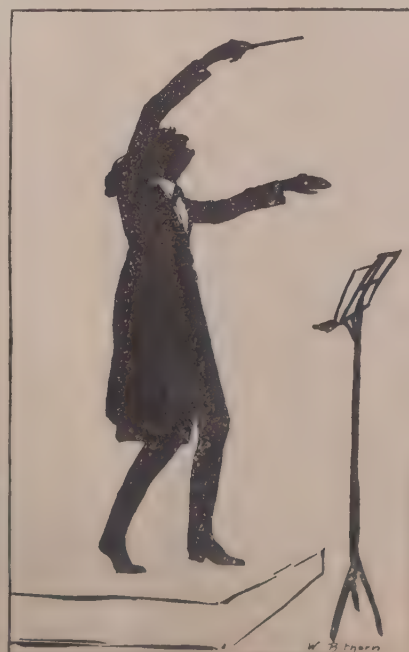
If, on the other hand, the drummer has disregarded the Rudimental Roll for the so-called "press" roll or "buzz" roll, which is effected by rapidly alternating the stick and by using considerable pressure, the roll will then sound buzzy and, of course, quite close. It will even sound like a good roll, but with only a limited degree of force. If such a drummer enters into a 49 measure roll, with a crescendo at the end of it, he will fail because he depends upon pressing to get more volume, and mere pressing will choke the tone. While exerting himself more he will produce less. The harder he works (or presses) the less volume will he obtain. For motion alone will not bring the proper results. He is not a rudimental drummer.

The "Modernistic" Manner

THIS EXPLAINS only one of the Rudiments. Recently it was my privilege to hear a school band contest. One of the bands played exceptionally well. But when a Sousa march was picked the two snare drummers in the band played jazz for a "fare-you-well" as if they were in a five-piece jazz band—not in unison but each as he pleased. This was entirely contrary to the general rhythm of the composition, a march in 6-8 time.

This march contained a drum solo. When it was reached they of course played in unison but each gave his own version of the passage. Upon being asked afterwards why they did not play the Sousa Drum part as it was written they answered that their style of playing was modern whereas the present-day marches are written in an old-fashioned style. To be sure they were school boys and both were remarkably bright for their years. But, probably not having the advantages of rudimental instructions, they had learned by observing

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A CARICATURE OF LISZT CONDUCTING



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



WHAT IS a musician?

Is he a person primarily interested in preaching the gospel of relaxed jaw, tongue and lips, facile fingers or arm weight?

Is he a person wholly absorbed in dates and facts concerning music?

Surely music, the language of the emotions, is not the exclusive possession of technicians and historians but belongs to all those who have grown to feel the inward satisfaction which comes with sensitiveness to beauty in music. Children with their wealth of imagination and spontaneity are potential musicians though they may never be authorities on dates and will seldom develop more than a limited technical facility. The nature of a child is closer to the honesty and simplicity of Bach and the inspiration of Schubert than is the nature of a man who has buried his vision in a pile of dusty books. We are not decrying scholarship if it goes hand in hand with a love for music itself, but facts, after all, play but a small part in creating joy and love of music. Beautiful music presented, not through the letter but the spirit, may make of the child a musician in the larger sense of the word.

The wide-spread effort to bring music and children together goes at present under the name of "music appreciation," a phrase which is being fluently flung from lips with little thought for the real meaning of the term. Much excellent work is being done but many honest efforts are going astray through lack of understanding.

Tagore has said, "We rob the child of his earth to teach him geography, of language to teach him grammar." So, in music, children, hungry for bread, are too often given the stones of chronological facts and dates. A boy who was just awakening to the charm of music and was seeking it to the extent of giving up picture shows in order to buy the record of Schubert's *Unfinished Symphony*, entered a junior high school class with great enthusiasm. On the first day each pupil in the class was required to write 150 G clef signs; on the second, each child had to complete 150 F clef signs, and on the third day the lesson was given over to the history of the staff. At the close of the third day, the one remark of this very musical boy was, "You bet if I ever get out of this music class, I'll never get into another!"

Recently we attended a music appreciation demonstration lesson given before a group of music pedagogues. The subject of the lesson was "The Polonaise." We discovered this when two pupils read lengthy papers couched in the language of Grove's Dictionary. In these papers the origin of the polonaise, the meaning of the name and the rhythm were discussed at length. But alas, the recitation period was over before the class had time to hear a single strain of a polonaise!

Experience First

THESE TWO stories would be amusing if they were not true and if they did not represent one very widespread tendency in the teaching of so-called "music appreciation." "Music appreciation" is the experience of the beautiful to be gained only by contact with beautiful music. Information should come as a by-product of ex-

What We Mean by Music Appreciation

By MABELLE GLENN

(DIRECTOR OF MUSIC, KANSAS CITY, MISSOURI)

AND

MARGARET LOWRY

(EDUCATIONAL DIRECTOR WITH THE KANSAS CITY SYMPHONY ORCHESTRA ASSOCIATION).

perience. Too often the object of the teacher seems to be to make the child "expiate for the original sin of being born in ignorance," and to this end she begins to "inform and instruct." The most that the teacher can do is to create the proper atmosphere and to lead the child to sense the spirit of music. The necessity of proper atmosphere is illustrated by the story told by Dr. Winship. "In midwinter, 1925, New York City had three heavy snow storms in quick succession and there was no attempt made to keep any but the much-used side streets clear, so that when the storm ceased the ice was packed so hard that it had to be cleaned up with pick-axes by day laborers, requiring three weeks and costing \$3,500,000. If New York could have had the atmosphere we had a little later in Louisiana the ice would have disappeared in a few hours at slight cost. There is a magic power in the atmosphere in learning and living and that is as vital a

factor in school as a psychological pick-axe."

It is impossible to create the proper atmosphere unless the presentation and material are perfectly suited to the needs of the child at each particular stage of his development. There is no place in the plan of modern education for "pouring in" information, and with little children such "forcible feeding" is inexcusable.

In music, information is of almost no importance to the young child. He has within himself an unlimited store of beauty, and music offers him possibly the simplest and greatest opportunity for expression. For that reason music should not have a formal wall built around it to shut out the little child from spontaneous response.

In the beginning of our teaching of listening all of us have been guilty of seating children in straight rows with folded hands and saying, "Listen to this!" and

"Listen to that!" After imposing stilted, formal instruction on many groups of children without any good effect, and without doubt, much evil effect, we have finally awakened to the fact that the principles of modern education must be applied to music teaching if we expect the instruction to function.

We are reminded of an incident in the home of a friend where a small child had entered school under a teacher of the old type. After the first day of school, the mother asked the child what he had learned. The child said he had learned nothing, but when the mother insisted, the child answered, "Well, we don't do anything! We just sit in perdition all day." A child learns by doing and not by "sitting," and he cannot get from music any more than he gives to it of his energy and enthusiasm.

While much quiet attention is desired, this should be developed through music which communicates a quiet mood. In the primary grades, why should a child quietly and listen to a soldiers' march or fairies' dance when he longs to be a soldier or a fairy himself? It is easy for the teacher to be a policeman, getting perfect order and seeming attention, but the experienced teacher knows that it is impossible for a little child to give real attention when the music is a thing which does not pertain to himself.

Opportunities for Participation

ALL EDUCATIONAL experts agree that the primary child is interested in activity alone, and he learns primarily through activity. A little child is not interested in the appearance or sound of an instrument unless he is going to have a chance to play it. The appeal of a song is the fact that he is to sing it. It is his own and he does not need to hear a trained adult sing it from a sound-reproducing record.

Because in the primary grades a child expresses himself without self-consciousness, it is the one and only time to train him rhythmically. Rhythm cannot be explained; it must be felt. The feeling for rhythm can be developed only through bodily response. Any teacher of experience knows that if a child deficient in rhythm reaches the fourth grade without having had opportunity to develop rhythmically he will never be able to enjoy thoroughly the rhythmic appeal of music.

Too many teachers think that beating time with one finger constitutes rhythmic training. But unless the child becomes one with the music in its pulse and swing, he has not sensed rhythm. It is scarcely possible to spend too much time in properly directed rhythmic training in the lower grades.

Now some primary teacher may be saying, "My third-grade children can name all the instruments of a symphony orchestra, and they enjoy naming them." The answer is, "What connection has the naming of instruments with the young child's imagination and love of rhythmic motion? Naming instruments at this time is not musical experience and resembles the 'painfully acquired and easily forgotten tricks' of a trained animal." "We never can make anything our own except that which is truly related to us."

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MABELLE GLENN

Newly Elected President of the Music Supervisors' National Conference of the United States.



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

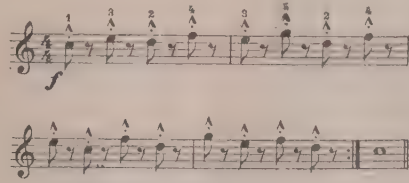
THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

A Question of Interpretation

In a piano contest held in our school, a composition called "Scherzo" was the trial piece. Nearly all of the chords in this piece were marked *ppp*, and every one of the contestants played them *f*. Why should they interpret them thus? I think it ruined the piece. In another instance, broken chords were given that were to be played in the regular tempo, which was marked *slow and majestic*; and every one ran, or rather raced with them, beginning a little slowly and gradually attaining speed, although they were not marked *accelerando*. I didn't think that a player could change *ppp* to *f* and still hold favor with the judges. But one such player was declared the winner of the contest! How was that? M. F.

still considerably curved, in playing position on the keyboard and then raise and lower the wrist as far as possible, keeping the fingers firm.

Now, starting with level wrist, let him drive down each finger in turn with a sharp staccato. The finger should be kept well curved, and with each stroke the wrist should jump up about an inch (hand touch). This staccato effect may then be applied to all kinds of exercises, such as the following:



Anything of a running nature, such as velocity studies, may be practiced with this touch, until the pupil obtains full control over the finger action. Let such practice, moreover, be conducted at first with the separate hands, so that the pupil's entire attention may be focused on the condition of his fingers and wrist.

When it seems safe for him to speed up or to play legato, let him advance by easy stages, going only as fast as he can easily proceed, while preserving the same firmness of finger and looseness of wrist.

Materials for Various Pupils

1. What piano books would you recommend for a pupil who has studied the violin for about five years and now wishes to devote her time to the piano?
2. I have difficulty with another pupil who reads notes well but is rather slow. What method or books should I use?
3. A girl of fourteen has studied for five years. She has had nothing but ten volumes of Köhler and knows nothing of scales, sonatas, polyphonic music or theory. What would you advise?—A. N. X.

All these pupils would be benefited by studying the Mathews' *Graded Course of Studies* (ten books) in which the various types of music are treated in natural order. Each pupil should of course start with the particular book which represents her stage of advancement. Since you do not specify just what this stage is, you will have to judge for yourself where she belongs.

As to pupil No. 2, it is much better for her to read slowly and accurately than to scamper over the notes hit-or-miss. Try playing duets with her—a practice which ought to increase her alertness for the written note.

Use of the Pedals

I would like suggestions regarding the proper use of the pedals of the piano. Since the pedal has so important a part in playing, I have often wondered why there is so very little, if any, mention made of it in our instruction books.

My last teacher, who was very thorough in everything else, said, "I would advise using the pedal too little rather than too much. Since you are very sensitive as to harmony, you will learn to use it correctly by careful listening."

Perhaps this was well enough in my own case, for she knew that I would apply what she said, yet I was not satisfied. I wanted to be

able to tell just *why* I used it in some measures, while in others I did not. However, this is about all I have gleaned from any instruction book or music magazine.

I have now a class of pupils in the first three grades. I never allow them to use the pedals until they are playing two-and-a-half or third-grade pieces. There are some who have not as much natural ability as the others and who would get nowhere if merely told to listen, without some rules to go by. What would you suggest?—M. L. M.

Let us first consider the right, or damper pedal to which you especially refer.

Your teacher was wise in advising restraint in its use, since the effect of a piece may otherwise be totally ruined. Someone has said, "The pedal is a good servant but a bad master"—an aphorism which is proved by the pedal's frequent misuse.

One difficulty arises from the fact that compositions of different epochs and composers demand quite different kinds of treatment. Through the time of Bach and Handel, for instance, the claviers had no pedals at all in the modern sense; and up to the year 1800, the pedal was used but slightly. With Beethoven and the following romanticists, the pedal gradually grew in importance, so that the works of such masters as Schumann and Chopin cannot properly be rendered without it.

Bearing these facts in mind, you are prepared to carry out the following suggestions:

1. The pedal should be released whenever there is a change of harmony.
2. The pedal should also be released whenever two or more melody notes would otherwise clash or be lacking in clearness.

But observe that the pedal may be employed more freely when such notes are in the higher register, say, above *c*³.

Ex. 1



3. Except in very quick tempo, the pedal should always be depressed *directly after* the note or chord is sounded, which it is to sustain. This precaution prevents catching the previous note and thus hearing it in a chord to which it does not belong. As an exercise for this purpose, the following is recommended:

Ex. 2

Pedal exercise:



Although the notes in the above exercise are all played by the same finger, they are made legato by depressing the pedal on the second beat of each measure and releasing it exactly as the next note is sounded.

Now for the soft pedal. Observe that, in the grand piano, this pedal not only softens the tone but also gives it a different, more ethereal quality. Hence the pedal should be used discriminatingly and only when a contrast of tonal color is desirable. It would be unwise to use it at every *pianissimo* mark. Conversely, it may occasionally be used throughout an entire section which contains *p* or even *mf* effects, as well as in the softest passages.

In modern editions, there is, fortunately, a tendency to insert accurate pedal markings. With these markings as aids, and with the principles in mind that are formulated above, you should be prepared for most of the ordinary uses of the pedals. As with every other item of interpretation, however, your own artistic sense must be the final arbiter in exceptional cases.

For the use of the pedal in the earlier grades, I suggest *Pedal Book* by J. M. Blose.

Importance of Fingering

I have a very talented pupil who is nine years old and just a beginner. She is impatient in reading her music and pays no attention whatsoever to her fingering, because she has such a sharp ear and plays many familiar tunes without ever having seen the music.

Would you advise such a pupil not to play by ear at all, or allow her to go on playing at random and then work for accuracy in her class work?

When a pupil is so young, would you insist on accuracy in fingering when she has the correct notes and strict rhythm, or just let the fingering slip for the time being?—N. Q.

"As the twig is bent, so is the tree inclined." Whatever wrong habits this young pupil cultivates now will stick to her in the future and will be overcome only by the greatest difficulty.

Four factors lie at the foundation of piano playing: notes, rhythm, technic and fingering. Of these, the first two are the most obvious; but without the correct motions of arm, hand and fingers, touch and tone are completely at sea, and without logical fingering, surety in handling a piece of music is equally impossible. Let us therefore regard all four of these factors as of equal importance in the child's musical education, since if any one of them is neglected her playing will become inaccurate and therefore unsatisfactory.

Teach her to read the fingering just as she reads notes, time or expression marks and have her work slowly enough so that all such marks receive due attention. If she habitually disregards the fingering have her read the finger numbers out loud when practicing and also mark them over with a pencil.

In assigning a new piece or portion of a piece see that the fingering is notated to the best advantage. If changes are desirable, to secure better hand positions or to adapt the fingering to the individual pupil, make these revisions before she starts to practice the new piece. Also, where passages are unfingering, either insert the fingering yourself, or, better still, get her to decide upon it and write it in.

The ability to "play by ear" is undoubtedly indicative of musical talent; but unless this talent is properly directed and restrained it may lead into a quagmire of errors. I have had pupils come to me so encrusted with careless habits that their prospects of becoming a really competent pianist were hopeless. Let your pupil, therefore, restrain her natural impulses while practicing, until she has learned to direct them into the proper channels.

Floppy Fingers

Please give me some special exercises to strengthen the first joints of the fingers, especially of small hands. I am troubled with a number of pupils who have had no attention whatever paid to their hand position, and, as a result, play on the flat of their fingers, thus bending the first joint backwards. If there are any special exercises for this fault I should like to learn of them. I am fully aware of the values of the common technical materials for this purpose.

E. J. F.

One of the chief technical problems in piano playing is how to correlate a loose wrist with firm fingers. If the wrist is perfectly relaxed, the fingers tend to relax also, so that they flop around on the keys as you describe. On the other hand, if the fingers are held with the proper firmness, the wrist tends to be correspondingly stiff.

First and foremost, however, should come the loose wrist. Have the pupil relax his hand from the wrist, so that the hand hangs down in free air. While doing so, let him pull the fingers gradually inward, taking care that no stiffness arises in the wrist. Now let him place the fingers,

Haydn and Prince Esterhazy

By MARY M. PLEASANTS

THE social position that musicians held in earlier days is summed up clearly in "Music and Morals," by H. R. Haweis, when he speaks of Joseph Haydn's engagement as "Capellmeister" in Prince Esterhazy's court:

"In 1759, at the age of twenty-eight, Haydn composed his first symphony and thus struck the second key-note of his originality. . . . Soon after his first symphony he had the good fortune to attract the attention of a man whose family has since become intimately associated with musical genius in Germany: this was old Prince Esterhazy.

"What! you don't mean to say that little blackamoor' (alluding to Haydn's brown complexion and small stature) 'composed that symphony?'

"Surely, prince!" replied the director Friedburg, beckoning to Joseph Haydn, who advanced toward the orchestra.

"Little Moor," says the old gentleman, 'you shall enter my service. I am Prince Esterhazy. What's your name?'

"Haydn."

"Ah! I've heard of you. Get along, and dress yourself like a *Capellmeister*. Clap on a new coat, and mind your wig is curled. You're too short; you shall have red heels; but they shall be high, that your stature may correspond with your merit.'

"We may not approve of the old prince's tone, but in those days musicians were not the confidential advisors of kings. . . . but only 'poor devils,' like Haydn."

Pedal Pointers

By CHARLES KNETZGER

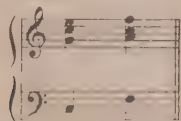
THE principal use of the damper pedal is to prolong tones after the fingers have been removed from the keys. Without it much of our music would sound choppy and disconnected. Low bass tones can, by means of the pedal, be kept sounding until they blend with the chord to which they belong.

The pedal is also useful in blending tones of different pitch by reinforcing harmonics or overtones. Without it many beautiful melodies could not be effectively rendered, for, while the fingers were executing embellishments, trills, arpeggios and the like, the melody tones would cease to sing.

Although the pedal, when rightly managed, is one of the greatest aids to the performer, its indiscreet use constitutes one of the worst defects of amateur playing. If the student will bear in mind a few simple rules he will soon cease to torment his audience with atrocious pedaling.

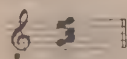
1. Never hold down the pedal between chords based on different degrees of the scale:

Ex. 1



Suppose you would strike together, g, a, c, e, f:

Ex. 2



What an unbearable discord they would produce! Yet this is exactly what the careless player does when he holds the pedal between two simple chords as the C and the F chords of Ex. 1.

2. The foot takes the pedal a little after the fingers have taken the chord. In this way harmonics are added to the original chord.

3. The foot releases the pedal when the

next following chord is about to sound, that is, when the hand is at the point of attacking it.

4. When playing in the upper part of the piano the pedal may be more freely used than when playing in the lower part, as the mingling of the high tones, even when playing scales, is not disagreeable to the ear.

5. When the pedal is indicated to be held when bass tones are intermingled, it is evident that the composer aimed at producing noise instead of music. Pieces with

constantly changing chords, such as Schumann's *Night Visions*, require a new pedal with nearly every chord. Many modern compositions are of such a kaleidoscopic nature as to require a very skillful use of the pedal.

6. Some pupils have the unbearable habit of holding down the damper pedal while practicing scales. The surprising feature of this procedure is that they appear to be extremely happy while doing so. Nothing but lack of ear-training can explain this tendency.



BARRIE'S IMMORTAL "PETER PAN," A DELIGHTFUL MUSICAL ELF WHICH IS A GREAT FAVORITE WITH CHILDREN IN A LONDON PARK

Hand Watching and Its Cure

By GLADYS M. STEIN

HAND-WATCHING while playing is the fault of many young pupils. To cure this it is a good idea to cut a slit in the center of a large newspaper and slip the pupil's head through the hole. One end of the paper is pushed under the music rack of the piano and the other left to hang down the back of the pupil. Placed

in this way the pupil's vision of the keyboard is entirely obstructed. He has to find the right keys by feeling along the keyboard and learn to measure distances without looking at his hands. The work proves to be great fun for the child and soon cures him of the hand-watching habit.

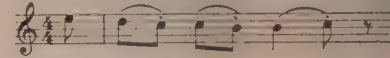
A Misunderstood Sign

By BEN VENUTO

PUPILS who have been taught the 'elastic staccato' touch (in itself a good thing and specially 'useful to give brilliance to forcible staccato passages) often get a false idea of the meaning of the *staccato-dots*, when used in connection with phrasing signs. The writer recently had a pupil who seemed bent on accepting the following phrase

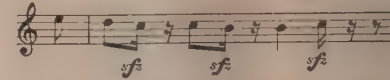
Ex. 1

Andante



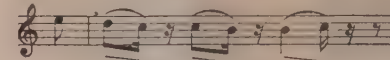
in this manner,

Ex. 2



whereas its true rendering is (approximately)

Ex. 3



After simple explanation had proven unavailing, I was silent a moment and then asked her suddenly to pronounce her first name.

"Mary," said she.

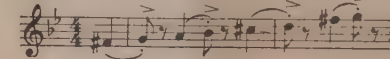
"Do you ever pronounce it Ma-RY?" I asked.

She replied somewhat indignantly in negative.

"Well," said I, "these little phrases accented just like your own name." The hint proved sufficient.

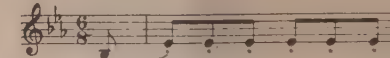
There are, of course, certain cases in which the closing note of a phrase must properly be played with an elastic staccato touch, exactly like certain ones among the exercises in the first book of *Maschke's Touch and Technique*; but they are so what rare, occurring only when the final note of the slur falls on an accented beat of the measure and the passage is of strongly accentuated character, as, for instance

Ex. 4



Even where the end of a slur falls on an accented beat, if the music is of a smooth and flowing character, elastic staccato would be wholly out of place, as for instance in this example

Ex. 5



from the *Andante* of Mozart's "G minor Symphony."

Packing Your Musical Trunk

By ALICE HORAN McENENY

YOUR hour of practice is like a trunk. The value of it depends upon the art packed therein. Many students fill their trunks with laziness, carelessness and inattention—leaving themselves without good things stored up to benefit and enliven future days. Others, more provident, pack away each day effort, accuracy and concentration, knowing that the time will come when the contents of the trunk will amply reward them with artistic and material success.

"My heart which is full to overflow has often been solaced and refreshed by music, when sick and weary."—MARTIN LUTHER.

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS



A high-class drawing-room number. A study in the ringing tone, with rippling accompaniment. Grade 4.

LA CASCADE

DENIS DUPRÉ

Andante M. M. ♩ = 63

A famous *Prelude*. The right hand
sings beneath the left hand. Grade 5

Edited by I. PHILIPP

SLUMBER SONG

BERCEUSE

STEPHEN HELLER, Op. 81, No.

Lento con tenerezza M.M. ♩ = 100

The musical score is written for piano and consists of eight systems of staves. The right hand (treble clef) and left hand (bass clef) are both in 3/4 time. The key signature has two flats (B-flat major). The tempo is 'Lento con tenerezza' with a metronome marking of 100 beats per minute. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). There are also articulations like *legatissimo*, *sempre legato*, and *una corda*. The piece is in Grade 5.

from SONATA, Op. 2, No.3

L. van BEETHOVEN

Allegro M.M. $\text{♩} = 92$

This image shows a page of a musical score, likely for a piano. The score is written in 2/4 time and consists of eight systems of staves. The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings. The dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *sf* (sforzando), *pp* (pianissimo), and *ff* (fortissimo). The score also includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The overall style is that of a classical or romantic-era piano composition.

Un poco più moderato

TRIO

The musical score is written for a piano trio, consisting of seven systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a third staff (likely for a cello or double bass). The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo), with intermediate markings like *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *poco f* (poco forte). The tempo is marked "Un poco più moderato". The score includes various musical techniques such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with the text "Scherzo D.C. e poi la Cod." in the bottom right corner.

stretto sin al fine

A pleasing *pastorale*, with
modern harmonies. Grade 3 $\frac{3}{4}$

SHEPHERD'S LULLABY

THOS. J. HEWITT

Slowly and softly M.M. $\text{♩} = 54$

HYMN TO THE SUN

FROM THE OPERA

"THE GOLDEN COCKEREL"

N. RIMSKY-KORSAKOV

THE ETUDI

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is Moderato, marked with a quarter note equal to 108 beats per minute. The music includes various fingerings and articulations. Dynamics include *f* (forte) and *dim. poco a poco* (diminuendo poco a poco). The system concludes with a *rit.* (ritardando) and *molto rit.* (molto ritardando) marking.

Andantino M. M. ♩ = 72

Second system of the musical score, continuing from the first. It maintains the same key signature and tempo. The music is characterized by flowing eighth and sixteenth notes. Dynamics include *f* (forte), *a piacere* (ad libitum), *mp* (mezzo-piano), and *p* (piano). The system includes markings for *rit.* (ritardando), *molto rit.* (molto ritardando), and *a tempo* (return to tempo).

This block contains the first system of the musical score for 'The Busy Brook'. It consists of two staves, treble and bass clef, in G major (one sharp). The music is written in 2/4 time. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns. The second staff has a piano (*p*) dynamic and includes a sixteenth-note triplet. The system concludes with a forte (*f*) dynamic and a sixteenth-note triplet. A diagonal stamp in the top right corner reads 'Copyrighted by Theodore Presser Co. 1926'.

To be played with automatic precision and absolute evenness. Grade 3.

THE BUSY BROOK

JAMES H. ROGERS

Briskly M. M. $\text{♩} = 126$

This block contains the second system of the musical score for 'The Busy Brook'. It consists of two staves, treble and bass clef, in G major (one sharp). The music is written in 2/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note patterns. The second staff has a piano (*p*) dynamic and includes a sixteenth-note triplet. The system concludes with a fortissimo (*ppp*) dynamic and a sixteenth-note triplet. The score includes various musical notations such as *rit.*, *p a tempo*, and *ppp*. The system concludes with a fortissimo (*ppp*) dynamic and a sixteenth-note triplet.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

JESUS LOVER OF MY SOUL

CHAS. WESLEY

SACRED DUET FOR SOPRANO AND ALTO

GEO. N. ROCKWELL

Moderato M. M. ♩ = 56

mf 8ft. Ped. *ritard* *mp*

SOPR. Moderato with expression

ALTO
Je - sus Lov - er of my soul, Let me to Thy bo - som fly:
Oth - er re - fuge have I none; Hangs my help - less soul on Thee: *Flute rit.*

mp

While the near - er
Leave, ah! leave me

While the near - er wa - ters roll, While the tem - pest still is high!
Leave, ah! leave me not a - lone, Still sup - port and com - fort me: *a tempo*

mf Agitato

Hide me, O my Sav - ior hide, Till the storms of life be
All my trust on Thee is stay'd, All my help from Thee I

Hide me, O my Sav - ior hide, Till the storms of life be past!
All my trust on Thee is stay'd, All my help from Thee I bring: *mf Agitato accel.*

past; bring; *ritard* O re - ceive my soul, my soul at last; O re - ceive, O re -
With the shad - ow of Thy wing; Of Thy wing, Of Thy *tranquillo dim. et*

Safe in - to the ha ven guide — O re - ceive my soul, my soul at last; O re - ceive, O re -
Cov - er my de - fence less head — With the shad - ow of Thy wing; Of Thy wing, Of Thy *ritard* *f tran. dim. et*

ceive, my—
wing, The—

1 soul — re - ceive my soul at last.

2 shad - ow The shad-ow of Thy wing.

ceive,
wing.

re - ceive, re - ceive my soul at last.

shad - ow The shad ow of Thy wing.

rit. *mf* *cresc.* *rall.* *mf* *cresc.*

8ft. Ped.

FREDERICK H. MARTENS

ROSE BY THE WAY

JOHN OPENSHTADT

Moderato

Though we are part - ed by riv - er and sea,
What of the dis - tance, the thou - sands of miles?

Though your bright sun - light is star - light to me,
Star - light or sun - light, if love - light just smiles,

Love with its mag - ic our hearts al - ways draws
Joy's ten - der mo - ment has nev - er a - pause,

Clos - er to - geth - er, my dear - est, be - cause: The
Though we are part - ed, my dear - est, be - cause:

rit. ten. *rit. ten.*

REFRAIN

path that I fol - low, where - ev - er I roam, Be - side it there blos - soms a rose,

Word - less - ly breath - ing its mes - sage from home, All that my heart dreams or knows. Your thoughts that were

scat-tered a - broad by the wind, As ros-es spring up where I stray: Day and night fol-low-ing

my path I find Your rose of love by the way. way.

poco rit. *rall.* *ten.* *1* *2*

THOMAS S. JONES Jr. * DEDICATION H. GIFFORD BULL

Lento ma non troppo

You are the qui - et at the end of day, You are the peace no storms may ev-er mar,

molto legato *p* *ten.* *rit.* *l.h.* *8*

You are the light that can-not fade a way, Lost be the path in dark-ness, you the star.

rit. *rit.* *ten.* *mf poco accel.* *l.h.* *8*

Once as a dream that youth had held un-real, Now as a dream more real than all things true: You on-ly yet the

mf *poco accel.* *l.h.* *8*

sym-bol and the seal Of dreams e - ter - nal that shall come through you.

rall. *p* *molto rit.* *pp* *colla voce* *pp* *l.h.* *8*

THE CAMEL TRAIN

A very characteristic number; easy, but effective.

Tempo di Marcia M.M. $\bullet = 108$

SECONDO

WILLIAM BAIN

This page of musical notation is a piano score for a piece, likely from a film or stage production, given the descriptive titles. The score is written for piano (p) and includes various musical directions and instrument parts.

Key Musical Directions and Titles:

- In the distance**: A descriptive title for the initial section.
- Drums**: Indicated for the initial section and later for a specific rhythmic part.
- Bedouin Chant**: A section featuring a vocal melody.
- Cymbals**: Indicated for a specific rhythmic effect.
- TRIO**: A section change, marked with a double bar line and a new key signature.
- Fine**: A section change, marked with a double bar line.
- f Camel-Train nearing**: A section change, marked with a double bar line and a new key signature.
- DS! Fine of Trio**: A section change, marked with a double bar line and a new key signature.
- D. C. Trio**: A section change, marked with a double bar line and a new key signature.

Other Musical Notation:

- pp**: Pianissimo (very soft).
- pp-p**: Pianissimo-piano (very soft to soft).
- f**: Forte (loud).
- DS!**: Da Capo (repeat from the beginning).
- D. C.**: Da Capo (repeat from the beginning).
- TRIO**: A section change, marked with a double bar line and a new key signature.
- Fine**: A section change, marked with a double bar line.
- f Camel-Train nearing**: A section change, marked with a double bar line and a new key signature.
- DS! Fine of Trio**: A section change, marked with a double bar line and a new key signature.
- D. C. Trio**: A section change, marked with a double bar line and a new key signature.

THE CAMEL TRAIN

Tempo di Marcia M.M. ♩ = 108

PRIMO

WILLIAM BAINES

pp In the distance

Increase in tone gradually

pp-p

Bedouin Chant

Cymbals

TRIO

Fine

f Camel-Train nearing

Fine of Trio

Bedouin Pipes

*D.C. Trio**

* From here go back to *Trio*, and play to *Fine of Trio*; then go back to *§*, and play to *Fine*.

A sterling *Postlude* or *Processional*.

FESTIVAL MARCH

Registration {
 Swell: Full to Gt.
 Gt. Full to 15th
 Ch. 8' & 4'
 Ped. 16' & 8' to Sw., Gt. & Ch.

GEORGE WM. ARMSTRONG

Maestoso M.M. ♩ = 96

Manual

Pedal

The musical score is written for a three-part organ system: Manual, Pedal, and a lower manual/pedal section. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is Maestoso, marked at 96 beats per minute. The score consists of five systems of music. The first system shows the Manual and Pedal parts. The second system introduces the lower manual/pedal part. The third system features triplets and a 'Sw.' (Swell) registration. The fourth system includes 'rit.' (ritardando) and 'Gt. full' (Great full) registrations, with instructions to 'Off Gt. to Ped.' and 'Gt. to Ped.'. The fifth system concludes with a 'Fine' marking and further registration instructions: 'Off Sw. & Gt. to Ped.', 'Reduce Ped. to 16' & 8'', and 'Reduce Sw. to Trumpet & 8' I'.

Sw. Ch. Ch. Sw. Full Sw. cresc. cresc. molto rit. D.C. Sw. to Ped.

May be played all in the *First Position*. Very brilliant.

Allegro moderato M.M. ♩ = 108

BOLERO SPANISH DANCE

OTTO MUELLER

Violin

Piano

mf f
mf ff p
ff p

This musical score is for a piece titled "THE ETUD" from a collection published in July 1928, page 540. The notation is for piano and consists of several systems of staves. The first system includes a treble staff with a melodic line and a grand staff (treble and bass) with a rhythmic accompaniment. Dynamics such as *mf*, *ff*, and *mf* are indicated. The second system continues the piece with similar notation. The third system introduces a "TRIO" section, marked with a double bar line and a key signature change to two sharps (F# and C#). Dynamics here include *ff*, *f*, *ff*, and *p*. The fourth system features first and second endings, marked with "1" and "2" above the staves. The fifth system includes crescendo markings (*cresc.*) and dynamics like *p*. The final system concludes the piece with dynamics ranging from *mf* to *fff*. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulation marks.

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Birds, Bees and Butterflies, by Frank L. Eyer.

This title involves what is known as "alliteration." That word sounds terrifying, perhaps, but simply means that each word in the title begins with the same letter. This effect pleases the ear a good deal—so much so that those composing pen-names, stage names, or other forms incognito often resort to it. Think over some of your favorite actresses and you will see the technical working out of the principle. Poets, of course, make the greatest use of alliteration. This number should be played rather *rubato*. For instance, there should be a slight *accelerando* in measures two and three; then measure four should be played *a tempo*.

Make a retard in the fourteenth measure, returning the time in the next measure.

In the seventeenth measure the second theme enters in E-flat, the signature, however, remaining that of A-flat. In this measure occurs the coupling of fingers for the same note. This is only to bother the pupil at first.

The Trio in D-flat is splendid. In this key the hand flat to remember is the G-flat. Bearing this in mind you will experience no difficulties.

Water Sprites, by Frank H. Grey.

Be strictly careful that the grace notes are played *with the beat*. This is the only correct way to play them.

To insure right pedalling of the first section we recommend playing the left hand by itself and pedalling as indicated.

The coda (last eight measures) of *Water Sprites* is especially worth studying. Its first four measures use C in the bass as a pedal point; then follow a series of colorful and pleasing harmonies.

To be Chinese for a minute, we shall now proceed backwards to the second section of the piece. This is in C, like the rest of the composition, and contains a good left hand melody which should be mainly played staccato.

Giacoso means "in a jocular or playful manner." In playing the graces be sure that the notes to which they lead receive the accent, and not the grace notes themselves.

With Clanging Cymbals, by Richard Krentzlin.

Biographical matter regarding this famous Austrian composer has recently been given in THE ETUDE.

It frequently happens that the editorial markings in THE ETUDE music are so complete and so specific that the writer of these columns is at a loss to know how to amplify the instruction which aims at the best possible performance by the player. Some of the markings which might cause doubt in the pupil's mind we have discussed and rediscussed, until now we think the matter is distinctly not "up to us."

The sub-title is "Oriental March." Of course, as we all know, cymbals and many other similar types of percussive instruments are very much a part of the Orient and Oriental music. The use of the gong is also wide-spread.

The B-flat section may well be taken a trifle lower than *Allegretto*, the main tempo. Notice the syncopation in measure one (counting complete measures only); here we find the second beat strongly accented.

Measures eighteen to twenty should be played forcefully, stressing the A's in each hand. This same passage occurs elsewhere in the march and should be treated the same way each time.

Is there anyone now who does not understand the significance of the scored notes (notes with a straight line over or under them)?

In the coda hasten the tempo considerably.

Over the Garden Wall, by Charles Huertter.

It is some time since we have printed a biography of Mr. Huertter; and, since thousands of new names have been added to our subscription lists in this interval, we think it appropriate to do so here.

Brooklyn, New York, was the birthplace of Charles Huertter; he was born there in the year 1885. Trained at Syracuse University, under Senter, Frey and Berwald, Mr. Huertter eventually attended the Royal Conservatory in Berlin, where he studied mainly with Paul Juon.

It was his original intention to be a concert pianist, and not until 1911—that is to say, not until he was twenty-six years old—did he become composing. To-day his works are internationally known. Mr. Huertter resides in Syracuse, New York.

Over the Garden Wall is, obviously enough, a study of the triplet. It is knowingly constructed.

Discarding the formality of an introduction, the right hand commences the theme at once. The three sections of the piece are each of sixteen-measure length, perfect balance therefore being established.

Fairy Elves, by Paul du Val.

Paul du Val is the pen-name of a noted American composer who does not wish to disclose his identity. Composers certainly should have the right to "travel" incognito as well as professors, crown princes, and motion picture stars. Claude Debussy, famous French composer, wrote articles for the French periodicals *Le Figaro* under the name of "M. Croche."

This piece is an enjoyable glance into elfin existence; do not play it too fast.

Use the series of sixths in measure forty-seven, flexible wrists are necessary. Fix your thumb and middle finger the correct distance apart and

keep them so—being careful, of course, to avoid any stiffness or tension.

This number, rightly taught and played, should clean up any difficulties the pupil may have regarding slurs and their proper execution.

A slight retard should be made in measures nineteen-twenty, though the editor and composer have both omitted to mark this. Then in measure twenty-one the regular tempo is resumed.

Who invented elves, we wonder. How hard it would be to run the children's world without these marvelous little folk, who dance right into our hearts and never dance out again!

La Cascade, by Denis Dupré.

You are all familiar with the marvel and thrill of cascades. Either you know them first hand, or have seen them represented in paintings or motion pictures; and in any case you realize the music that lies in the rush of vast amounts of water over lofty precipices. Debussy and Ravel, brother-Frenchmen with Dupré, have compositions on similar subjects, but theirs are far less understandable and practical than the present composition.

Make the appealing left hand melody effective by pedaling it as shown. Every note in the left hand arpeggios should be of equal length and intensity.

A major, like E major, is a bright key and well suited to the present purpose. The middle section in F-sharp minor is sombre—rather Chopinesque in mood. Incidentally Chopin was very fond of this key, as you can tell by a perusal of his works. After a partial repetition of the first theme we have a coda of eight measures.

Slumber Song, by Stephen Heller.

This esteemed pianist, teacher and composer was born in Pesth in 1813 and died in Paris in 1888. He played in public at the age of nine.

There are few peculiarities of execution in this lovely lullaby, but it requires a full and song-like tone in the melody, and a very delicate performance in the left hand. Also a proper rise and fall of intensity in the piece as a whole. These necessities will occupy most of the student's time and make him forget that at first sight the piece seemed rather easy.

As we have previously remarked in these notes, most lullabies or slumber songs are written in A-flat, D-flat or G-flat. This is to be explained by the monotonous character of these flat keys. If you would learn something about the characters of the various keys read Berlioz's work on orchestration. Berlioz was famous for his sensibility to the meanings of the keys.

The coda is especially charming.

Scherzo, from Sonata Op. 2, No. 3, by L. van Beethoven.

This was one of the master's early sonatas, and is dedicated to his teacher, Josef Haydn, who once declared that as a pupil Beethoven was most deficient. We suspect that the deficiency was mainly on the teacher's part—though as a composer Josef Haydn has few peers.

The way in which Beethoven handles the little four-note motif of this scherzo is invigorating and typical. Wherever it occurs, in original or transmutated form, be alert to emphasize it.

When we see how much Beethoven accomplishes with simple means it makes us tremble for the success of some of our modern composers who write such complicated works.

More in the light-hearted Mozartian style, this composition is a constant delight. It demands absolute accuracy, and strictness of time.

For the staccato octaves let the wrist rise and shepherd very slightly and be completely relaxed.

Shepherd's Lullaby, by Thomas J. Hewitt.

This is totally different in character from the Heller lullaby which also appears in this issue; both are equally excellent in their way. Imagine this melody on a shepherd's pipe—that wild, crude instrument that yet touches the heart so deeply with its music.

Shepherd's Lullaby consists of a sixteen-measure section in A-flat; an eight-measure section in C minor; and then the first sixteen measures repeated, with a counterpoint (counter-melody) in the left hand.

Play this number with smoothness and with swaying rhythm.

This is from a suite called by the attractive title "In Downland," a "down" being the name in England for a tract of open upland.

Hymn to the Sun, by N. Rimsky-Korsakow.

This renowned Russian composer was born at Tikhvin in 1844 and died at St. Petersburg (Leningrad) in 1908. We know of few more entertaining and instructive autobiographies of musicians than that of Rimsky-Korsakow, and in this volume he paints in a fascinating way the various members of the mighty "koutchka" or band of composers to which he belonged. They were also called "Neo-Russians," and their common object was to write music of a strongly national character animated throughout by the use of Russian folk tunes. Tchaikovsky was not a member of their group, though he was friendly to them.



N. RIMSKY-KORSAKOW

(Continued on page 555)



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EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

THREE VOWEL sounds in the English language, at least, are not conducive to artistic resonance in song, the broad *AH*, the flat *A* and the "bright" *E*. As normally produced, when untrained, they interfere with a perfect vowel blend. However, these sounds not only can be blended with each other but can also be made to blend with the other vowel sounds. Attempting to master the diphthong vowels, before obtaining a blend or cohesion of tone on the vowel sounds, is merely a waste of both time and effort. The easiest and in fact the only effective way of mastering the diphthongs is first to master resonant vowel production.

In the resonant production of the diphthong vowel that character or quality of tone by which it is distinguished from other vowel sounds should, in so far as possible, be regarded as the primary element or "substance" of the sound sustained. The introduction of sounds foreign to the true character of the diphthong under production, merely because these sounds are more easily sustained or because one is unable to sustain the correct sound, is a most crude, inartistic practice.

To begin, we might take *A* as in "day," which by many is considered a diphthong. Since the predominating sound ought to determine its character and the predominating sound in forming *A* is generally given as *EH* followed by the vanishing "e," *EH* would be sustained throughout the duration of the note followed at the finish by the vanishing "e." This is supposed to give the sound of *A* in "day":—"d EH-(ee)." We know there is a pure *A* sound in our language. We also know it is not, as a speech sound, naturally resonant, but that it will become so if properly developed. The only excuse one would have for substituting *EH*-*e* for *A* would be this lack of resonance in the pure *A* sound.

When we give the pure alphabetical sound of *A* the *EH* and vanishing "e" are not noticeably in evidence. This proves, or ought to prove, that *A*, not *EH*, is the dominating element or substance of the tone. If *A* is the dominating sound it is the sound that should be sustained practically throughout the length of the note or notes, even granting that it begins with *EH* and ends with the vanishing "e"—which we do not grant.

For instance, if we prolong the word "hay" then add and sustain *A*, there is no perceptible sound of *EH*, nor of "e"; but if we prolong "hay," then add and sustain *EH*, even with the vanishing "e," we have an entirely different sound combination in which the pure *A* sound would scarcely be perceptible. With *EH* dominating, the word "fade" would be given as "f EH-(ee) d." Almost "fed" or "feed." The proper sound to sustain would be "f hay-aid," without a break in the sustained tone if on the same note as "phayed" or "phaid," which would incline the dominant sound to *I* instead of *EH*, thus making it more effective as a resonant singing tone. The Englishman would incline strongly to "phaid," making it border on "phide."

The Diphthong I

THEN WITH THE diphthong *I* we have in our alphabet a symbol which is supposed to represent the sound of *I* (eye). The component elements forming this sound are rather pronounced in character. If we would become a master of enunciation, the sound of *AH* plus the vanishing "e" which is supposed to give the sound of

I demands close attention. It demands close attention because the sound of *AH* has nothing whatever to do with forming the sound of *I*. It demands close attention, besides, because the majority are of the opinion that without it "I" could not exist.

As an example take the word "light," (lite). By sustaining the pure *AH* sound followed by a closely connected, slightly sustained "ee," we have not produced at any point the pure *I* sound, as in "I AH-(ee) t." By starting on "luh" with the thought of the pure *I* sound dominating we would get the "I UH" sound at the beginning only, merging quickly to the pure *I* sound, which would be the principal sound sustained or the "substance" of the diphthong. The vanishing sound would be "ih," not "ee," when forming the *I* alone, or "UH-I-ih."

Otherwise, the *I* sound as formed on "I-AH-(ee) t," would be in evidence, if at all, only when changing from *AH* to the vanishing "e." We would therefore consider "UH-I-ite (forming the "ite" without a break if on the same note) to be the correct production. Starting on *UH* as the sustained sound, without the thought of *I* in mind, gives us an almost pure *I* sound changing to the vanishing "e." (The proper *I* finish, however, should not go to "e").

Starting on *AH* and sustaining it throughout, adding the "e" vanish at the end, if smoothly done, does not give the pure *I* sound at the finish. In other words *AH* and *I* do not blend easily in character and placement, while *UH* and *I* blend perfectly. There is no doubt but that the pure *I* sound can be sustained, as we have given them in the preceding examples.

Take the word "my" as an example—"m(uh)-I-(ih)." Sustain the *I*, using "ih" as the vanish. Note the improvement over the "e" vanish. Or form the word "my" on the *AH* basis and note the lack of pure enunciation, as in "mAH-(ee)," instead of "m(uh)-I-(ih)." The same prin-

ciple applies to the digraph, *EH*, in "height"—as "huh-I-(ite)," instead of "hAH-(ee)t."

The Diphthong OI or OY

NEXT WE might consider the diphthong *OI* or *OY*. The component parts of this diphthong render a pure enunciation more difficult than when forming *I*, as a sustained tone *OY* has four component elements which must be skillfully blended by giving to each its proper value in order to bring out the desired sound or "substance." These sounds are uh-o-au-oy, with "ih" as the vanish. Approximately the proportion would be "(uh)-O-au-OY (ih)." If one would prefer to form the tone in a crude, inartistic manner one may do so by giving it as "AU-(ee)." In this way we have given *AU* with the vanishing "e," but not the true *OY* sound. Take the word "joy." The old way would give "j-AU-(ee)" which is certainly an easy way to dispose of it. The other way would give us "j (uh)-O-au OY (ih)." The word "rejoice" should be "re-j (uh)-O-au-OY (ce)" instead of "re-jAU-(ee)ce." We have no symbol or equivalent in the English language for the correct *O* sound to use in forming *OY*. It lies, we would say, half way between *AW* and *O*, partaking of the nature of a somewhat sustained glide. As the pure *O* sound can be started, sustained and finished without change in vowel character, it cannot be regarded as a diphthong. In forming *O* no *ÖÖ* sound should be in evidence.

The Diphthong OW

THE DIPHTHONG *OW*, is not quite so difficult to handle as *OY*, yet it seems to bother many. It has been given as "AH-oo" which appears to be a distortion of the pure *OW* sound. In forming this diphthong no *AH* or *öö* should be heard. Like *I*, *OW* is a sound that can

Learn Singing by Singing

By GEORGE CHADWICK STOCK

EVERY human being is in possession of a voice, and, given an ear for music and a talent for singing, is justified in cultivating it.

The best way to learn to sing is to sing; and the way to sing is to use tone. You can work away at silent lip, tongue, jaw and palate calisthenics and at breathing exercises for a lifetime; but nothing will be accomplished, so far as perfect management of the voice and breathing is concerned, unless tone is used in connection with all such exercising.

It is tone, of every color, kind and description that causes correct action and

adjustment of the vocal organs and the correct play of the breathing muscles. You may have the strength of body and jaw to balance a ladder on your chin; but the ladder must be there if you expect ever to perform the trick.

You can strengthen your vocal organs and breathing muscles and make them perform all sorts of feats in the way of adjustments of positions and actions; but, unless the voice is used in connection with all this practice, you will never succeed in gaining perfect tone production and complete control of the voice.—*New Haven Courier-Journal*.

be sustained in its own distinctive color and outline, if started right, but not "AH-oo." Rather as "(uh)-OW-ö" "How" would give "h(uh)-OW-(ö) (Hood). "Howl" would be "huh-O (öö)l." "Vow" would give "vuh-O (öö)" Hood. It will be noted that *öö*, "hood," can be used as a vanish or sustained a reasonable time without injury to the main vowel sound or substance.

The English U

HERE WE have the unimportant sound occurring before instead of after sustained tone. The initial sound of "e" generally given as the proper sound to precede the main body of the vowel as "(e) öö." When sustaining the in song, especially on a slow tempo, there must be a distinct phonative preparation. Otherwise to *öö* would be uttered too abruptly. If we attempt to sustain the initial sound of *e* the *e* sound becomes too prominent before *öö* is reached. By using *ih* as preparatory to *öö* we have a sound that can be sustained effectively without detracting from or contrasting strongly with the *öö*. It also gives a better fusion or vowel blend. The sounds actually used in the production of *U* are (y hoo) (wood) *öö*. The *ih* may be sustained slightly if desired, but the *yhoö* glide or passing tone. There is a slight difference in such words as "new" "few" and "dew" and "pew." In "new" we have "n (ihöö)—öö," while "few" gives "f (ih yhoö)—öö." "Pew" gives "p (ih yhoö)—öö." "Dew" gives "d (ih)—öö." Neither "new" nor "dew" carry the pure *u* sound. Words beginning with *y* are, as a rule, preceded by the vowel sound of *ih*, only where the production is not sustained.

The Misuse of the Vowel AH

THE CORRECT use of the *AH* in forming the diphthongs is of utmost importance. The non-resonant unblended *AH*, or an *AH* sound which lacks the quality and focus of the other vowels becomes a handicap instead of help. This "raw" or untrained *AH*, especially as produced in the back mouth with a raised soft palate, low back tongue and "open throat," is the very antithesis of refined, resonant, properly focussed sound which constant practice in vowel building alone can develop. The symbol "*A*," therefore, represents two quite distinct sounds one of which is a correctly formed perfectly blended singing tone, while the other is an exaggerated, misplaced speech sound. Take, as an example, the word "yonder." This word does not carry broad, flat sound of *AH*, but rather rounded sound of *AH* as in "on," which artistically produced, inclines more to sound of *UH*. This is the correct production on all *AH* sounds. Yonder would give "ih yuh-AH-on-dor."

Forming the diphthong with *öö* the short or initial sound is by many considered difficult. But we find this sound is often incorrectly used, which fact would tend to make the production more difficult than necessary. Take, for example, the word "was," which looks quite harmless generally given as "(öö) AH (z)." But *öö* and *AH* appear to be inappropriate "foreign" to the sound required. Instead of *öö* it should be *öö*, as in "wood." Instead of *AH* it should be *AU* (close). These latter sounds also make the word more singable. Thus, for "was" we have

(Continued on page 543)

Consonants Should be Sung—Not Touched

By WILBUR A. SKILES.

CONSONANTS should be made by retaining the breath or the voice behind some parts of the mouth, the lips held firmly together for an instant, and finally ex-
oding through the obstructing parts.
Consonantal explosions are not made far-
er back in the mouth than the back line
of the soft palate, where the tongue meets
the palate in making 'K' or 'G' (hard)."

There are many definitions relative to
the formation of consonants, but this is
the most logical explanation we have seen.
It is taken from the book, "English Dic-
tion for Singers and Speakers," by Louis
Arthur Russell.

Next, let us try to discover the duties
of the tongue.

From an anatomical standpoint, we con-
ceive the tongue muscularly related to the
larynx, palate, skull and the breast bone.
Therefore any action of the former organ
affects on and controls the actions of the
latter members. When the tongue muscles
beneath the tongue) are correctly con-
tracted, the face and lips are relaxed, due
to the muscular relations. Therefore we
readily see that the correct vocal attack
and articulation depends upon the con-
traction of these under-the-tongue muscles
which directly connect the center of the
tongue with the larynx, namely, the Hyo-
glossus and Condro-Glossus muscles.
Since the larynx is directly related to the
palate, the palate to the skull, and the
skull to the breast bone to which the
larynx is also fixed, the conception should
be very clear that any action of the tongue
will affect the position and action of the
other related members.

The breathing power is based entirely
upon the correct balance and strength of
resistance of the larynx; that is, the larynx
is controlled by actions of the tongue which
lead to cause a strong resistance against
the out-flowing breath over the vocal
folds in the larynx by the contraction of
these under-the-tongue muscles, thereby
causing the abdominal muscles to let the
breath come freely and gradually. Prac-
tice in this way will strengthen the neces-
sary abdominal muscles. Thus the breath

acquisition is mastered, but, should one
attempt to sing with an unbalanced larynx,
the result is fatal to the breathing organ-
ism.

The tongue increases the volume and
quality of tones on the immediate con-
sonantal articulation, or it can detract
from the power of the combustion which
takes place behind some parts of the
mouth, thereby affording a moderate dis-
tinction throughout enunciation. When
these joints of speech are made merely by
the touch of the tongue, instead of being
formed and expressed by the strength (not
effort) of the tongue muscles, they are not
produced to any audible extent, but only
as a slight outline of the normal sounds of
the consonants. The vocalist imagines
these connections to be heard by the lis-
teners, but this is only a deception caused
by the singer's sense of touch with the
tongue.

To acquire necessary qualifications, the
tongue must be strong yet supple. It must
have agility, yet slowness must prevail on
the instant of consonantal formation.
These qualities are attained through per-
sistent, daily practices of certain exercises
for the development of these tongue
muscles.

One can never sing consonants until
all voice muscles are equalized in
strength to allow the throat to remain
open at all times (except during the act
of swallowing). It is when the epiglottis
(the cover over the trachea or windpipe)
is permitted to fall back into the throat
opening and over the trachea that the con-
sonants are not sung but only touched.
During this action the tongue will be
"humped up" in the middle and drawn
back into the throat and towards the
palate—thus closing the opening of the
throat or rather the windpipe—instead of
assuming a position on the floor of the
mouth.

Until the facts of tongue mastery are
learned and effected, we can only hope to
touch the consonants, not sing them.

The Diphthong Vowels

(Continued from page 542)

("öö" w-AU—(uz). Even UH as the
sustained sound or "substance" for this
word would be more appropriate than AH.

The word "why" is easily mistreated as
("höö) AH-(e)," instead of ("höö)
kuh—I—(ih)" (first syllable as in "hood").
When sung in slow tempo it is also per-
missible to prolong the UH sound a little.
The word "when" affords another example
of the wrongly placed öö. Instead of
("höö) EH—(n)" it would sound better
as ("höö) EH—(n)," or ("wh)—EH—
(n)," if not sustained.

The False Diphthong

THE QUICKEST, most satisfactory
method of mastering both vowels and
diphthongs is through sustained speech
or word rendition on the singing plane,
under both free voice action and on tones
at pitch. The word "shall" is sometimes
given by introducing E as a sustained tone
in the first syllable, making the word "shēē
all". This is often done because e is easier
to sustain than the a sound (as in "at")
which forms the body of the word. This
word is sometimes erroneously given as
("sh) AH (I)" with the pure AH sound
predominating. It should be ("sh) AH—

(I)" with the AH sounding as in AHT
(at), or "shad." The false ee is also in-
clined to intrude in the word "shepherd,"
as "shee-EH pherd" instead of "sh-EH-
perd." Or in "should," as "shee-ööd,"
instead of sh-öö—(d)," and others.

In forming the consonant combination
"sh," we are told the tongue should be near
the roof of the mouth: "s" and "h," as sus-
tained separately, then combined, as "sh"
require only a slight tongue movement.
We are also told the tongue should be
raised likewise for "E." The "e" should
be formed without moving the tip of the
tongue from the lower front teeth. Another
mistake lies in "dropping" the jaw for AH
(or ah (t) (at)," as in "shall" after form-
ing "sh." The jaw should not be "dropped"
or lowered in forming AH or A (at) as
this action tends to throw the tone into the
back mouth, thus tending to change both
quality and focus.

Erratum—In the May issue of THE
ETUDE, through a misunderstanding, the
article, "Outline of Study for Singers,"
was credited to Frederick H. Haywood, in-
stead of to James Woodside, its real author.



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The ORGANIST'S ETUDE

Edited for July by Noted Specialists

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Form and Fancy

By HENRY C. HAMILTON

IT HAS BEEN SAID that "Order is Heaven's first law," and certainly we continually see about us most beautiful illustrations of this truth. Yet in what exquisitely varied forms do we see it manifest. A leaf is a leaf—it has its pattern—yet who has seen two leaves the same? Have two clouds or two sunsets even been identical? Nature seems to delight in symmetry of outline and beauty of form, but she has innumerable fancies in the way she displays her wonderful work.

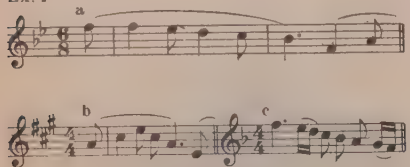
In the realm of the tonal art, some sort of form was early felt to be a necessity to give coherence to even the most fanciful and impassioned out-pourings of the composer's brain. Possibly Beethoven exemplifies, more than anyone else, how it is possible to preserve a balance between the two, for Beethoven was both a classicist and a romanticist. He perfected the Sonata Form and invested it with feeling and fancy to a greater extent than his two illustrious predecessors—Haydn and Mozart. It would be unfair, however, to deny these two masters some of the romantic vein also. We see abundant evidence of it in Haydn's symphonies, although the thematic development is not so free as with Mozart. Much of Handel's work is suggestive, and even picturesque. The old classicists were not lacking when it came to tone-painting, and their skill in presenting it was often in advance of their day.

Great Improvisers

THEREFORE it is no cause for wonder that the art of improvisation was often remarkably manifested in the playing of these composers, when the brain was teeming with ideas. Bach, Handel, Mozart, Beethoven and Mendelssohn are reputed to have been particularly adept at this fascinating branch of their art. A few today can do wonderful things in this way; and no one will deny that a clever and beautiful improvisation has a charm all its own, totally different from a piece studied and prepared. The element of surprise is here present to such a degree that an intense interest is begotten—not only in the hearer but also in the executant himself. In fact, at such times the player occasionally "surpasses himself," and comes nearest not only to casting a spell over his audience but also to hypnotizing himself.

Of course, no one is expected or asked to do the impossible; and there are, no doubt, excellent musicians in whom the rare gift of original melody may be totally lacking. But so much can be made of a little—if one knows how—that every organist ought to make a study of the possibilities inherent in the simplest material. Many of the sublimest strains are nothing but fragments of the scale or triad transfigured. Note the following examples from Handel:

Ex. 1



He begins with what is really nothing else but a scale and a broken chord. How many could obtain results even faintly approaching Handel from the same or similar sources? But while few may evolve things of extraordinary beauty from a few notes of the scale or chord, yet the thoughtful organist will reflect that since

beauty *does* lie hidden there, he, too, may discover some of it for himself. In fact, improvisation can be made a subject for study.

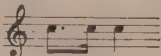
The unthinking will likely here throw up their hands and deny this assertion. Nevertheless, if the organist will but make a canvass, as it were, of the musical material at his command, and study out all the ways in which it can be used, he will be almost certain to discover, from time to time, how to make these things sound beautiful. It certainly appears strange that, while in every other department of musical study unremitting practice is an acknowledged necessity, many here suppose that "inspiration" is the only requirement. One might as well say that all a performer needs is to be inspired—nothing else matters.

We all know something of the singer who depends on "inspiration" but will not study—also of the organist whose extemporaneous performances are along the same lines. But it is the thorough player to whom the ways and means of musical expression are an open book that inspiration can readily work and find a fitting medium. Otherwise, attempts of this kind are too often the same sequence of worn-out progressions—progressions good in themselves, but repeated so often, and without any context that they fail to convince or even to interest the hearer. Sudden transitions and remote modulations have their place—and a very important place—but taken simply by themselves, and used as a "stock-in-trade," they become merely the refuge of the careless or lazy. The player is, as it were, trying to present something in a finished form—a plant of gorgeous colors, and resplendent in sensuous beauty, which never "grew up" properly. He is depending on ear-tickling changes and slight auditory shocks to hold the attention. There is no flow of logical ideas. The sane and simple, which give a feeling of the *chaste*, if one may use the term, is here departed from, and too much prominence given to things which should not occupy first place.

The most simple combination and progression has in it the possibility of the beautiful; but we must, as a rule, dig to find this beauty. The careless or thoughtless organist, failing to discover, as he concludes, anything of very compelling attractiveness in ordinary diatonic tonal successions, wanders aimlessly through a labyrinth of chromatic by-ways and of chords forever unresolved.

But much of this could be forgiven if some *idea* were present. This idea, or theme, need not be ornate or difficult in nature; but it should be handled intelligently. It is said of Mendelssohn that he once gave an improvisation before his class in composition on the motive

Ex. 2



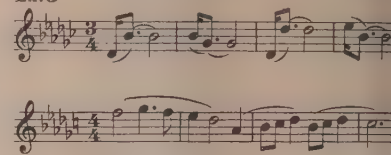
and we all are familiar with the theme—almost as simple—which Beethoven uses in his "Fifth Symphony." How many could take the foregoing and make anything interesting of it? And yet such an unpretentious beginning resembles a seed in which may be wrapped the potentiality of enlargement and beauty, just as Nature hides her developments at first in a seed. Every note of music is embryonic beauty, awaiting the touch, if not always of a master hand, at least of a thoughtful and discerning mind. No one would dream of considering or describing the dictionary as literature; and yet the germs of all literary expression are contained therein. Each word has its meaning; but these words require their context to express ideas or to convey thought of any kind. And it is well known that master minds in literature can say a great deal in a few words, and frequently in very simple words, too. I remember reading a sermon in which not a single word of more than one syllable occurred.

If the organist will bear this in mind, and carefully examine the instances in the classics and also some things of a later date, where beautiful results have been achieved, he will discover that in a great number of cases the composer makes use of something which others would have ig-

nored or carelessly passed by. It might be some simple little device, used in a variety of ways, but always with the *idea* present. There is no aimless wandering: the idea is used to say, to suggest, or sometimes to give rise to new thoughts, emanating and flowering out of the original. What an interest this possesses! We are in the presence of creation—growth—evolution!

Study closely the following for their spontaneous simplicity:

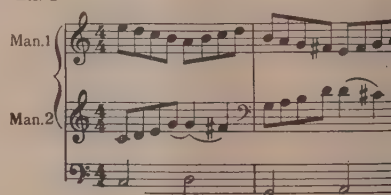
Ex. 3



An improvisation by a master player always gives a feeling of beginning, growth, enlargement of ideas and beauty with a satisfactory termination.

As an introduction to the study of improvisation, the organist should have modulation and transposition at his finger ends; he should be thoroughly at home playing simple harmonized phrases, or entire melodies, with suitable accompaniments, in any key. At first, material such as the following might be chosen and carried without a break through the entire cycle of keys:

Ex. 4



(Continued on page 545)

Accent When Swell Box is Fixed Open

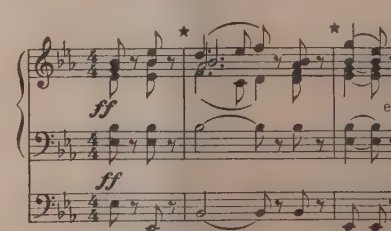
By HENRY HACKETT

A VALUABLE resource of the organist is that of accenting a chord when the swell box is fully open, or when the foot is otherwise occupied and unable to get at the swell pedal. This is frequently required in solo organ playing and particularly refers to the writings of some of the older composers. The chord previous to the one requiring to be accented should be slightly detached, and the chord requiring the accent should then be slurred on the following chord, which latter should be somewhat shortened.

Perhaps Guilmant (the eminent French organist and composer) and W. T. Best (who occupied a similar position in England) were among the first to indicate such devices in their music. Older composers, however (who wrote at a time when the organ was not considered so much a solo instrument as it is to-day), did not put into their manuscripts such

marks of expression as do some modern writers, yet skilled performers realize this and play with more variety of touch than is indicated by the printed copy.

The following short extract is an excellent example of organ accent:



While no additional stops would be added or the swell pedal used, the passages marked with a (*) appeal to the ear as being strongly accented.—*Musical Opinion.*

"I believe our twentieth century organists will bring back to the organ its rightful place as the leader of instruments. They will accept the responsibility and through devotion to high ideals will claim their rightful place as artists of the highest rank. When one contemplates the noble history of the organ, reviews the names of the many great performers and self-sacrificing, devoted masters of its fine literature, and comprehends the amount of effort given in our own age to the manufacture of great instruments and the training of a host of concert and church and theater organists, one cannot help but feel that such devotion to a great ideal must be rewarded."—DANIEL A. HIRSCHLER.

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Congregational Singing

By MARY W. BLANCHFORD

THE average organist does not consider the congregational singing as a matter of major importance. The result, however, is that in many churches one is led to feel that, so long as those in the chancel attend to the musical part of the service, the congregation does not very much matter, except as an audience. The organist provides an artistic background for the well-trained choir, and a beautiful service results. But the congregation does not sing.

From the standpoint of the congregation, this is all wrong, especially when it comes to the hymns and simple chants which they can sing, provided there is some encouragement. I have had proof of this over and over again. The congregation will

always sing heartily and with obvious enjoyment if the choir is treated as part of it and the organist leads with the full volume of the organ whenever the congregation takes the service, playing over the hymns with a quicker tempo than usual and seeing to it that the singing is not allowed at any time to drag.

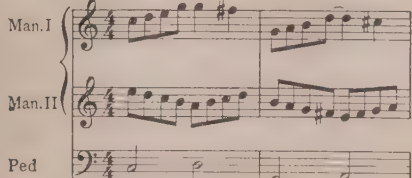
There is always an objection to this from the choir, of course, but if the choir once understood that the music of the church should not be confined to the chancel, the hymn singing would be much improved. The members of a choir unfortunately place too much importance upon their voices, forgetting that, in singing a hymn, they should be subordinate to the organ.

Form and Fancy

(Continued from page 544)

After this reverse the parts:

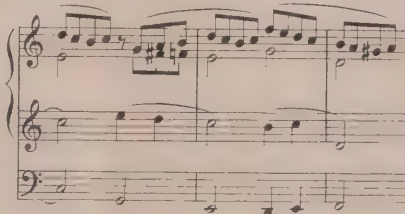
Ex. 5



Man. I
Soft Reeds

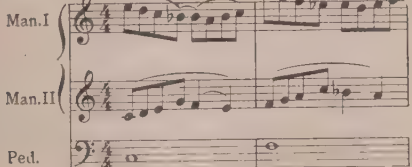
Man. II
Melodia

Ped.
16ft Bourdon



Either of the two counterpoints may be used as a pedal passage. By means of bringing a little of one's inventive powers into play, this example can be used—altered, of course—as a means to modulate into other keys. For instance:

Ex. 6



As the contrapuntal style is essentially one of the organ's means of expression, the player should cultivate, as far as possible, the habit of conceiving things in this way. Through perseverance in this, one will find that though original melody will suggest itself very rarely, or not at all, yet the powers of inventiveness will be stimulated to a very great extent. In fact he will not infrequently "hit upon" things that will surprise him. The counterpoints he adds will sometimes develop into themes of real merit. Before a great while has elapsed it will be possible to do this kind of thing with less apparent premeditation—to the listener it will appear to be done without any thought whatever. But that exactly is what good extemporaneous work really is—it possesses all the charm of the spontaneous, but back of it lies unremitting study.

A player thus well grounded can clothe any musical form with fancy; his orderly arrangement of ideas will commend respect from the reason and intellect, even as his unfettered capacity delights the imagination.

The Partial "Swell"

By ALFREDO TRINCHIERI

MANY organists seem unaware of the advantages of the partial swell. Except when making a crescendo, they play with the swell box either opened or closed completely.

Now the fact of the matter is that a great variety of beautiful effects are available by allowing the shutters to stand at different degrees, such as one-third, one-half or two-thirds open.



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- 2nd term—Improvisation including waltzes, marches, jazz, etc.
- 3rd term—All scenics, effects and constant screen practice.
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ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. The church of which I am a member intends building a new edifice. We have at present a two-manual tracker-action organ. We have been advised by organ builders that the pipes are in a splendid condition and should be used in the new organ. I am enclosing copies of the specifications submitted by two builders and would appreciate your opinion as to which is the best value.—F. C.

A. We do not consider either specification ideal and have therefore drawn a new one which we suggest you submit to builders for estimates. We might also suggest, however, that builders can furnish estimates on these specifications without the lowest bid being necessarily the best value, since inferior workmanship and material might contribute to low prices. The specification we suggest is as follows:

GREAT ORGAN

1. Bourdon	16'	73 Pipes
2. Open Diapason	8'	73 Pipes
*3. Second Open Diapason	8'	73 Pipes
*4. Dulciana	8'	73 Pipes
*5. Melodia	8'	73 Pipes
*6. Violoncello	8'	73 Pipes
*7. Flute Harmonic	8'	73 Pipes
8. Octave	4'	73 Pipes
9. Twelfth	2-2/3'	61 Pipes
10. Fifteenth	2'	61 Pipes
*11. Tuba Harmonic	8'	73 Pipes

*Enclosed in Choir Expression Box.

SWELL ORGAN

1. Bourdon	16'	97 Pipes
2. Open Diapason	8'	73 Pipes
3. Salicional	8'	73 Pipes
4. Vox Celeste	8'	61 Pipes
5. Gedeckt	8'	73 Notes (from No. 1)
6. Flute	4'	73 Notes (from No. 1)
7. Octave	4'	73 Pipes
8. Flautoino	2'	61 Notes (from No. 1)
9. Mixture (Cornet)	3 Ranks	183 Pipes
10. Oboe	8'	73 Pipes
11. Cornopean	8'	73 Pipes
12. Vox Humana	8'	61 Pipes

CHOIR ORGAN

1. Open Diapason	8'	73 Pipes
2. Dulciana	8'	73 Notes (from Great)
3. Melodia	8'	73 Notes (from Great)
4. Flute Harmonic	4'	73 Notes (from Great)
5. Flauto Major	8'	73 Pipes
6. Piccolo Harmonic	2'	61 Pipes
7. Clarinet	8'	61 Pipes
8. Tuba	8'	73 Notes (from Great)

ECHO ORGAN

1. Echo Flute	8'	73 Pipes
2. Flute	4'	61 Notes (from No. 1)
3. Viole	8'	73 Pipes
4. Viole Celeste	8'	61 Pipes
5. Vox Humana	8'	61 Pipes
6. Chimes		25 Tubes

PEDAL ORGAN

1. Resultant	32'	32 Notes
(12 lower notes Diapason from 2nd C)		Resultant—using Pedal Open
2. Open Diapason	16'	44 Pipes
3. Bourdon	16'	44 Pipes
4. Lieblich Gedeckt	16'	32 Notes (from Sw. No. 1)
5. Dolce Flute	8'	32 Notes (from No. 3)
6. Open Flute	8'	32 Notes (from No. 2)
7. Cello	8'	32 Notes (from Great)
8. Tuba	16'	12 Pipes (Extension Great Tuba)

In addition to the usual couplers we suggest the following:

Great Unison
Swell Unison
Choir Unison
Echo Unison
Great to Pedal 4'
Echo on Echo off

The inclusion of the Flauto Major and the Tuba in the Choir Organ makes that manual available for use as a Solo Organ.

The so-called Echo Organ is often not a real Echo Organ, being only Antiphonal in its effect. A real Echo Organ should be so placed that it will prove to be effective as an Echo Organ in any part of the auditorium. It should be made playable from the Great Organ Manual. Tremulants should be included for each manual.

Q. I should like to make a study of the most important European and American organs and organists. Where can such information be obtained? If possible I should like to obtain illustrations and specifications of some of these instruments, also a list of the prominent European schools where organ playing is taught.—H. L. B.

A. Some of the important American and European organs are included in the following list. We suggest that you get in touch with the builders (whose names we include for that purpose) requesting specifications, illustrations and so forth: Wanamaker Store Organ, Philadelphia, largest organ in the world (address Wanamaker's Store, Philadelphia, for information); Sesqui-Centennial Organ, Philadelphia, presented by Cyrus H. K. Curtis to the University of Pennsylvania (address Austin Organ Company, Hartford,

Connecticut); High School Organ, Atlantic City, New Jersey (address Midmer-Losh, Merick, Long Island, New York); Auditorium Organ, Cleveland, Ohio (address Skinner Organ Company, 677 Fifth Ave., New York); St. Patrick's Cathedral Organ, New York City (George Kilgen and Son, St. Louis, Missouri); Municipal Organ, Minneapolis, Minnesota (Kimball Organ Company, Chicago, Illinois); Chapel Organ, West Point, New York (M. P. Moller, Hagerstown, Maryland); Park Avenue Baptist Church Organ, New York (Hook and Hastings, Kendall Grove, Massachusetts).

Some of the theater organs of special importance are: the Capitol Theater Organ, New York (Estey Organ Company, Brattleboro, Vermont); Tabernacle, Salt Lake City, Utah (Austin); College of the City of New York, New York (Skinner); Municipal Hall, San Francisco, California (Austin); Carnegie Music Hall, Pittsburgh, Pennsylvania (Skinner); St. Bartholomew's Church, New York (Skinner); Woolsey Hall, Yale University, New Haven, Connecticut (Steere Organ Address Skinner); City Hall, Portland, Me. (Austin); Chattanooga Memorial Auditorium, Chattanooga, Tennessee (Austin); St. George's Church, New York (Austin); Princeton University, Princeton, New Jersey (Skinner); Municipal Auditorium, Memphis, Tennessee (Kimball); Liverpool Cathedral, Liverpool, England (Henry Willis, London, England). Description of this last may be had in book, "The Organ at Liverpool Cathedral" by R. Meyrick Roberts.

Some other foreign makes of organs are: St. George's Hall, Liverpool, England (Father Willis); Albert Hall, London, England (Father Willis); Town Hall, Sydney, Australia (Hill and Son, London, England); Michael's Church, Hamburg, Germany (Walcker and Company, Ludwigsburg, Germany); Centennial Hall, Breslau, Germany (W. Sauer, Frankford, Germany); St. Louis Church, Paris, France (Cavaillé-Coll—Meyrick Roberts successor—Paris, France).

Many specifications of important organs have appeared in "The Diapason." Perhaps you might be able to secure back numbers addressing S. E. Gruenstein, 1507 Kimball Building, Chicago. For general information as to organs and organists we would suggest a perusal of "The Complete Organ Recital" by Westerby. We might say, however, that there are some inaccuracies in the information contained in the section of the volume pertaining to America.

The following foreign institutions include organ departments: Royal Academy of Music, London, England; Royal College of Music, London, England; Paris Conservatory, Paris, France; Leipzig Conservatory, Leipzig, Germany; Royal Conservatory of Music, Florence, Italy.

Q. Is it injurious to a pipe organ to use when the instrument is cold? Is cold itself harmful?—F. L.

A. We have never heard of an organ being injured by use when cold. Changes in temperatures, of course, affect the tuning of the organ, and we have heard of instances where a mechanical defect appeared when the church was cold was corrected when the church became warm. Ordinarily, however, we do not think coldness will cause serious damage, unless accompanied by dampness.

Q. We would appreciate your advice combinations of stops for use on a manual organ—specification enclosed. What schools do you suggest for theater organ training? Will you also suggest some books on the subject that will be valuable and full material for study?—W. C. O.

A. Numerous combinations are available on the organ you specify. We would suggest your experimenting with different combinations and noting the effect. For instance:

- (a) Salicional and Twelfth
- (b) Bourdon and Flute 4'
- (c) Bourdon and Piccolo

We also suggest that you secure a copy of each of the following books: Musical Accompaniment of Lang and Pictures; Organist's Photo Play Instructions; Organ Jazz; Organ Interpretation of Popular Songs.

A list of schools which include the organ training appeared in these columns in March and April of this year.

Q. In the June, 1927, issue of THE ETUDE under "Organ and Choir Questions Answered" appeared a question in reference to Harmony. I wish to inquire whether or not the you mentioned—"Harmony" by Preston V. Orem—pertains to harmony for the piano as well as the organ. I am interested in it and have for a long time been wondering how I could take up harmony on the piano without a teacher.—A. W. W.

A. The study of Harmony is not confined with any one particular instrument and the book named will meet your requirements.

School Music Department

(Continued from Page 522)

The Memory Contest

MUSIC appreciation in many cities has meant the music memory contest. In visiting a school in the west in which the pupils were preparing for a memory contest, we were shocked at the unimportance of the music in the general scheme. A record was placed on the sound-reproducing instrument, and after the first six tones were heard the pupils shouted in unison, "To a Wild Rose—MacDowell—American Dead!" Only six tones were needed because the thought, uppermost in the minds of the pupils was not the enjoyment of this lovely melody, but merely the sounding of an opening phrase to serve as a handle on which to hang the necessary facts.

A prominent advocate of memory contests suggests in a recent address, that the memory contest should come as late as possible in the school year because "interest is likely to lag after the contest is over." If music is to become a great joy, the interest in it does not "lag" with the passing of a contest. What a shame that the spirit of competition must disturb the natural development of the child in his growth in beauty! If there must be contests, in these days of testing and measuring, let them at least be as musical as possible. Then, when the pupils of the upper grades have a normal and joyous development through their experience with music during the year, they will enjoy an informal test in which they may apply the musical judgment and discrimination acquired through their classroom work.

Children whose imaginations have been trained through hearing much descriptive music can easily discover the mood or descriptive suggestion in unfamiliar program music. A group of children who heard MacDowell's *To the Sea* for the first time were asked to suggest names that suited the music. Over fifty per cent. of the class suggested "water," with such names as "Roaring Water" and "Roaring Sea." Other titles such as "The Coming of the King of Thunder" showed a feeling for the majestic mood.

Identifying through style unfamiliar waltzes, minuets, gavottes and mazurkas, counting the number of times the principal theme occurs in a rondo, and sensing the mood in unfamiliar descriptive music require discrimination and judgment instead of mere memory.

Some of the tests possible for older pupils are the identification of such forms as theme with variations, rondo and three-part song form and in unfamiliar compositions, the recognition of moods brought into music by the expressive qualities of certain instruments and the sensing of major and minor qualities.

Of course this type of test can lead the pupils as far away from music as the old-fashioned memory contest unless music is the all-important factor with the test an incidental matter. To quote Tagore again, "In our zeal we may lop off branches and roots of a tree to turn it into a log which is easier to roll about from classroom to classroom. But because it allows a nakedly clear view of itself it cannot be said that a log gives a truer view of a tree as a whole." The sensitiveness to the mood of the music as a whole is the only desired end. "If we are to know a wheel in motion, we need not mind if all its spokes cannot be counted."

If all of the well-meaning efforts in the name of music appreciation had been directed to the one end of awakening and stimulating a desire for beauty, the musical millennium would be at hand; but many ardent advocates of the cause are straying off into by-paths. One state university, in its desire to further the cause of music, sent through-

out the state a bulletin on the memory contest, which contained such questions as these: "Which is sadder, *Ye Who Have Yearned Alone*, by Tschaikowsky, or *The Wanderer*, by Schubert? Which other songs in this year's list are sad? Are any sadder than this one? What nation does *Celestial Aida* suggest? Do you think that the song, *My Heart at Thy Sweet Voice* would have induced you to do something you knew was wrong?" Is it possible for such questions to direct the desires of pupils toward more beautiful music?

Concerts vs. Contests

WHY SHOULD not class room work motivate toward beautiful concerts instead of contests? The experience of hearing symphony orchestras, excellent pianists and chamber music ensembles, undisturbed by the thought of competition, will contribute a natural growth to the music life of the community. In concert attendance the child is placed in a "life situation" and acquires attitudes and habits which will carry over into his adult life.

In concerts for children the tendency in some instances is to make the party too grand. A symphony orchestra of one hundred players, many pictures with no direct bearing on the music, much giving out of information which is far beyond the child's need—these must be staggering to the mind of a young child. With so much added paraphernalia the direct appeal of music to the imagination cannot be made. Many simultaneous sense impressions inevitably result in confusion.

A beautiful but simple program in which the child is a participant brings joys and leaves clear and lasting impressions. Singing is the most effective participation, particularly if the songs are correlated with the other numbers on the program. For instance, the singing of folk-songs on a program featuring composed music with a folk inspiration will vitalize the experience. Recently Guy Maier played a most delightful piano recital for our children in which Schubert music had an important part. The fact that our boys and girls for the previous month had been preparing Schubert songs so that they might contribute their share to the program not only made that concert more interesting but also made the music of Schubert belong to them as it never would have through mere information, be it ever so complete, given out in the name of Schubert centennial celebrations. You can imagine the interest in Mr. Maier's playing of transcriptions of *The Trout*, *The Linden Tree* and *The Cradle Song* which followed the singing of these songs.

There has been a tendency to limit the concert experience of children to orchestra programs. It is, however, most desirable that children should hear and learn to love piano, violin and chamber music literature, though very few artists have understanding and adaptability necessary to build and present successful children's programs.

If music is to function in American life music educators must "extend their vision beyond keeping pace with the present." They must see in music appreciation a means of feeding man's need for beauty and not a stunt to arouse transient enthusiasm. "A man should hear a little music, read a little poetry and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul."

And to quote Galsworthy, "Beauty alone in the largest sense of the word—the yearning for it, the contemplation of it, has civilized mankind."



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The Grand Prize of a European Musical Tour (as described below) will be awarded to the individual who secures the largest number of ETUDE new annual subscriptions at the regular rate of \$2.00 per year. The remaining prizes will go to the next following contestants in the order of the rating due them for the subscriptions secured.

The Piano may be selected from any make advertised in THE ETUDE MUSIC MAGAZINE. If the piano selected is less than this in price, the winner will receive the balance in music supplies. If the piano selected is over \$1000, the winner may pay the difference. This same plan applies to the Phonograph and Radio which may be selected from any standard make.

In the event of a tie, a prize identical to that tied for will be given to each contestant.

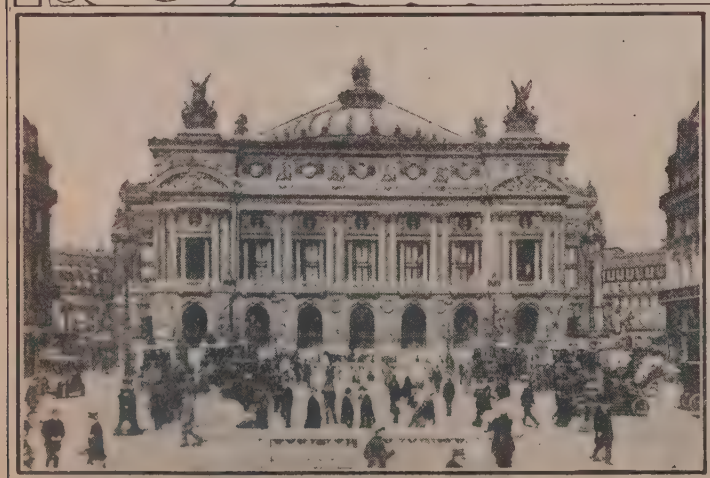
All contestants who enter this magnificent contest, but who do not secure one of the prizes announced above, will be given a special premium of 50c for every regular \$2.00 annual subscription secured.

Thus there are no blanks for any contestant. The prize contest is open to any individual anywhere, except recognized general magazine subscription agents and regular salaried employees of The Theodore Presser Co., publishers of THE ETUDE MUSIC MAGAZINE.

The contest opens July 1st, 1928, and closes April 27th, 1929. That is, all subscriptions must be post-marked not later than April 27th, 1929. No contestant will be permitted to register subscriptions by telegraph at the last minute.

Every subscription must be a new subscription and must be accompanied by a remittance of \$2.00, the full price. Any contestant discovered trying to buy the prize by registering subscriptions paid for out of his own pocket will be disqualified.

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See Details Below

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Here is What the Great Music Lover's Pilgrimage

—READ THESE—

This is no ordinary tour but a specially organized musical journey to great Shrines, under the direction of the well-known teacher and musician whose articles have been familiar to ETUDE readers for years

DR. LEROY B. CAMPBELL

Dr. Campbell has made thirteen trips to Europe and has taken over eight "Musical Tours." He has a large friendship abroad and enviable means of securing introductions, admission to places of interest, studios, etc. He will lecture generously upon points of interest (musical, historical, artistic). His knowledge of life, travel and care for the intellectual and spiritual welfare of his group is invaluable.

The following will give the reader a good idea of what the trip will doubtless include. This is the outline of the trip for 1928 and the dates are for this year only. The 1929 trip will not be identical but will be similar in its excellence. Transportation to and from the port of sailing in this country as announced is not included and must be paid by the Prize Winner.

This tour is secured by THE ETUDE through the responsible and highly successful

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This company has for years managed tours for refined and intellectual groups and has met with wide and unstinted praise for its liberality and business-like attention to detail. The "Temple Tours, Incorporated," assumes charge of all details and all responsibility as indicated in the following:

ITINERARY

June 16. Sail from New York on one-cabin S. S. "Celtic," 20,000 tons.

June 17. Call at Boston.

June 26. Arrive Liverpool and London.

June 27, 28, 29, 30, July 1, 2, 3, 4, 5, 6, 7, 8. London and vicinity; the usual sight-seeing by motor coach to places of historic interest. Music at the Temple Church, Westminster Abbey, Westminster Cathedral. We shall endeavor to arrange a meeting with Matthay and Hunt. Opportunity to attend concerts or opera. Four-day excursion up the Thames Valley including Windsor, Eton, Stoke Poges, Oxford (parts of two days, Magdalene College Choir), Stratford (possible Shakespeare festival), Kenilworth, Warwick, Sulgrave Manor; a two-day excursion to Winchester (King Alfred's capital, knights of King Arthur; cathedral organ from the 10th century), and Isle of Wight (solitary monks at Quarr Abbey, auto trip to Shanklin, the Chine, Ventnor and other beautiful places). Mid-morning train to Canterbury. Visit the Cathedral, one of the finest in England, associated with Thomas à Becket and the Chaucer Pilgrimage—beautiful organ music.

July 9. To Dover. Noon steamer to Ostend. Evening concert in the Casino.

July 10. Morning on the superb beach. Afternoon to Malines. Specially arranged concert on the Cathedral carillon, the most famous bells in the world. Night at Brussels.

July 11. Morning train to Cologne; sight-seeing at town. Afternoon to Bonn, birthplace of Beethoven.

July 12. The castled Rhine to Bingen; reminiscences of the Niebelungenlied.

July 13. A noon-day glimpse of Frankfurt, especially medieval part. Afternoon train to Eisenach.

July 14. Eisenach, sacred to Bach and Wagner. Visit Bach house, the Wartburg Castle (Luther). Historical walks. Eisenach furnished much of the scenery for "Tannhauser."

July 15. Visit Weimar for the sake of the Liszt house museum; also Goethe, Schiller, Hummel and Mendelssohn associations.

July 16. Leipsic. This city is of great musical interest. Here Wagner was born. Here Mendelssohn founded the Royal Conservatory and brought into prominence Gewandhaus (concert hall). Here Bach labored twenty-seven years and is buried in the Johanne Church. Here Schumann courted and married Clara. Here Goethe wrote parts of "Faust" and frequent visits to Auerbach's Keller. City drive with special guide.

July 17, 18. Dresden. Here Wagner was director of Opera. Here the first performance of "Rienzi" given in 1842. Hiller, Schumann and Weber lived here. We shall visit places associated with the musicians and see the famous Sistine Madonna Raphael. City drive with special guide. Evening train to Prague.

July 19. Morning drive about Prague; afternoon train to Vienna.

July 20, 21, 22. Vienna. Our visit coincides with the Singing Festival in which 120,000 singers will take part.

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Third Prize—\$50.00 in Cash Eighth Prize—\$50.00 in Cash

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Europe will Mean to the Prize Winner

SEE DETAILS

23, 24, 25. Salzburg, where every summer is celebrated a Mozart festival. Visit the Mozart house, and museum. Beautiful drive to the salt mines, and Koenig-See. Afternoon train to Munich.

26, 27. Munich, one of the great Continental centers for both music and art. The opera season will be on during our stay. City drives with special guide. The Art Museums.

28. Nuremberg, the home of medieval arts, crafts and song, and the scene of the Meistersinger. Visit the quaint streets and houses, the home of Hans Sachs and of Durer.

29, 30. Bayreuth. Time to dream in the atmosphere of Wagner and to attend performances in Wagner's own theatre if the festival is given.

31. Afternoon train to Munich.

1. Train via Innsbruck to Bolzano.

2. Splendid motor drive through the Dolomites, one of the most picturesque mountain routes in Europe; over the Falzarego pass to Cortina.

3. Continue by rail through beautiful country to Venice.

4, 5. Venice, its art treasures, palaces and churches. All the usual sights with special guide; gondola rides and excursion to the Lido. Memories of Monteverde, Rossini and the early organists.

6. Across the Appennines, to Florence.

7, 8, 9. Florence, the focal point of the Renaissance and the Mecca of all art lovers. Full program of sight-seeing in the chief galleries and churches. The Camerata Society, Cherubini and Christofori, inventor of the pianoforte.

10, 11, 12, 13. Rome: all the usual sight-seeing and three days of masterful interpretations of Roman antiquities and art by one of the most competent lecturers in the city. Memories of St. Cecilia, Neri, Goudimel, Palestrina, Corelli.

14. To Milan.

15. Milan. Visit the great opera house, "La Scala." Memories of Verdi, Mascagni and St. Ambrose. Visit

Da Vinci's masterpiece "The Last Supper." City drive with special guide.

Aug. 16. The scenic Loetschberg route to Interlaken.

Aug. 17. Interlaken. The magnificent excursion to Lauterbrunnen Valley, Kleine-Scheidegg and Grindelwald. Concerts at the Casino. We shall take the favorite walk of Wagner, Mendelssohn and Weber.

Aug. 18. Express train to Paris.

Aug. 19-24. Paris; motor drives about town. Afternoon tea at a Russian restaurant, to meet interesting people; Mme. Lubimov, hostess. Russian church music. Afternoon visit to Versailles. Excursion to Chartres. Private organ recital in the Cathedral, the master building of the 13th century. Opportunities for opera.

Aug. 25. Sail from Cherbourg on one-cabin S. S. "Alaunia," 14,000 tons.

Sept. 3. Arrive in America (usually Montreal).

Note: Attendance upon operas and concerts is optional and always at individual extra expense. Thirty dollars is a fair allowance for these performances. Considerable music will be given as a part of the regular tour program.

NOT INCLUDED IN THE PRIZE

Tips, deck chairs and rugs on Atlantic steamers. Extras at Table—wines, bottled waters and other articles not on the regular bill of fare.

Personal expenses, such as laundry, baths, postage and purchases.

Passport expenses including visas.

A Special Bulletin of Information for the 1929 tour contains clauses about responsibility, etc., that are an essential part of the contract with the company (Temple Tours, Inc.) conducting the tour with all of its patrons, and that by this reference are hereby incorporated into this itinerary. A copy of the Bulletin will be furnished to contestants on request.

WHAT THE TOUR INCLUDES

Ocean passages are stated in connection with the itinerary.

European Transportation: In Italy, first class; in England, second class or third class on railways that have abolished second; in other countries, second class; on river, lake and channel steamers, first class.

Sight-seeing: In every place an extensive program, including the chief points of scenic, historic, literary or artistic interest. Temple Tours supplies transportation depending upon local conditions and include admission fees and tips of all kinds.

Hotel Accommodation: Room and three meals at excellent hotels, some large, some small, of moderate price. Usually the breakfast is lighter and the other meals heavier than those we have at home.

All necessary fees at hotels and elsewhere except on Atlantic Steamers.

Transfers between stations, docks and hotels.

Services of conductors and of special guides in the chief cities.

Baggage: Temple Tours gives each party member a special portmanteau 10 x 15 x 24 inches and transports it without expense throughout the trip. Temple Tours handles no other baggage. Party members may carry a handbag in addition.



WHERE BEETHOVEN LIVED IN VIENNA

The conditions of the contest are given in box at the extreme left and they help all contestants equally. Be sure to register as suggested below.

REGISTER NOW!

If you desire to take part in this momentous contest it will be necessary for you to write us *at once* stating, "I desire to enter my name for the Etude NEW Subscription Contest." This does not commit you in any way but merely enables us to be sure that every entrant receives a square deal. You will then receive special order blanks and helpful material.

THE ETUDE MUSIC MAGAZINE

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HOW THIS GREAT PRIZE OFFER CAME ABOUT

During 1927 Mr. James Francis Cooke, Editor of THE ETUDE MUSIC MAGAZINE, made an extensive trip in Europe which is now being recounted in our columns in a series of articles, "Momentous Visits to European Musical Shrines." He was impressed with the very great cultural advantages and inspiration which comes from a very short visit to European Musical Centers. Realizing the enormous advantages of music study in America and the fact that students are now coming from road to our own country for continuous study, he was nevertheless impressed with the desirability of a contact with European Shrines through travel. Why not make possible for some active, progressive American musician to earn a trip abroad? This great prize contest is the answer.

THE JUNGFRAU



The VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

A SUBSCRIBER writes: "To what pitch should my violin be tuned? When tuning it to different pianos I have found that the pitch varies greatly. For instance, A was the same pitch on one piano as was B on another. It makes it difficult to get the right intonation when the violin is tuned so differently from the pitch to which one is accustomed."

As far as possible the violin should be tuned exactly to international pitch and kept so. This should be done, first, for the effect on the violin itself, and, second, for its effect on the player. A violin which is being constantly changed to various pitches will not stay in tune nearly so well as one which is kept at the same pitch at all times.

International pitch (435 double vibrations a second for the tone A) is so-called because it was the one adopted by the Vienna Congress in November, 1887. This pitch is the one universally adopted in France in 1859. Previous to the Vienna Congress, held for choosing a standard pitch, there had been endless confusion, due to the great variety of pitches in use. International pitch is at present the standard pitch not only of Europe but of the whole world.

As regards its effect on the player, it is important that the student should always hear the music he is playing at the proper pitch. For instance, when he is playing on a violin tuned half a tone too low, he is really playing the music transposed half a tone lower. For instance, a piece or exercise written in the key of G is being played in the key of G flat (six flats). If the violin is tuned half a tone too high the student is really playing the composition in the key of A flat (four flats).

Absolute and Relative Pitch

AS REGARDS pitch, there are two forms of talent which the player may or may not possess—one, that of "relative" pitch and the other, that of "absolute" pitch. The student who possesses the talent of "relative" pitch is able to calculate the sound of any note in a composition after he has already heard a note or chord played on an instrument or sung. This talent is comparatively common. Any one who can sing at sight possesses it.

The gift of "absolute" pitch is rare. The possession of it enables an individual to have the sounds of the musical scale fixed in his mind at all times without having to hear them played on an instrument.

For instance, if such a person is asked to hum C or A or G sharp or any sound of the musical scale, when he first gets up in the morning and has not heard any instrument for several hours, he will be able to give it at the correct pitch. He can keep his violin tuned to the correct pitch without bothering to tune it to a tuning fork or pitch pipe, or, if he drops in at a concert, can tell the key in which the orchestra or solo performers are playing or name any note which is being sung or played. Absolute pitch seems to be a more or less natural talent or "gift," although it can be cultivated to some extent. Some noted musicians do not possess it, while, strange to say, others of indifferent musical abilities in other directions have it to the highest degree of perfection.

Since the violin student who has the gift of absolute pitch or even relative pitch (the ability to hold the scale in one's mind, once the key-note is given) knows at a glance how any note or passage in the music he is playing should sound, he will make

many times the progress of the student not so gifted. Pupils of very poor musical talent are continually practicing single notes or whole passages incorrectly because they do not have the right tones in their minds. For this reason great violin teachers always advise their pupils to join solfeggio classes in singing, because this cultivates the faculty of relative pitch and teaches them sight singing. The violin student who does not know how a given passage should sound is simply groping about.

Keeping the violin at correct pitch at all times cultivates the faculty of absolute pitch, because the various tones of the musical scale, being heard always at their correct pitch, become fixed in the mind.

When Nations Agree

THE VIOLIN student should at all times keep his violin tuned to "international" pitch (known as "low pitch") as this is the standard pitch used now the world over by leading artists in all their concerts. He should buy an "A" international-pitch tuning fork for the purpose. Such a fork will last a lifetime and is much better than the little pitch pipes sold for tuning the violin, as the latter are apt to get out of order and get "off pitch." If there is a piano in the house which is kept at international pitch at all times, the student could get his "A" from it. The difficulty with tuning to the average piano is that it is so seldom in tune; and people are very remiss about compelling the tuner to put it exactly at international pitch. Sometimes, in the case of a very old piano in which the pins and strings are in very bad shape, it is impossible to get the strings up to "international" and have them stay in tune.

An Old French Violin Shop

AN INTERESTING picture of an "Atelier de Luthier" (workshop of a stringed instrument maker).



THE LUTHIER'S SHOP

Here we see many instruments scattered around the shop or on the benches, in the making. There are

When Fiddlers Really "Tuned Up"

TWENTY OR thirty years ago a great many of the bands and orchestras in the United States played at high pitch, as the wind instruments were tuned to the so-called "concert pitch" which is about a half tone higher than international. In those days the violinists and players of the other stringed instruments certainly had their troubles in keeping their strings up to this pitch, and there was a constant breakage of strings. At the present time the use of international (low) pitch is almost universal, although we occasionally find these high pitched wind instruments, especially in the country and the smaller cities. There are still thousands of old-fashioned, high-pitched cabinet organs scattered over the country.

The change from high to low pitch in the orchestras of the United States took years to accomplish, owing largely to the fact that the players of clarinets, cornets and other wind instruments felt that they could not afford to throw away or sell for a very small sum their old wind instruments and buy new ones with the correct pitch. Both high and low-pitched wind instruments can still be bought, though some of the wind instrument firms make only the low pitch. In time it is likely that "high pitch" will disappear altogether.

Before the general use of "low pitch" in orchestras, the orchestral violinist was "in hot water" all the time, since the steel E string and the E tuner had not come into general use, and the gut or silk E strings most generally used were constantly breaking. Now that we have low pitch and the use of the steel E string is practically universal, it is extremely rare to see a string break in a public orchestral concert.

several violins, harps, cellos, a pipe organ, a hurdy-gurdy, and several wind instruments. These ateliers were favorite meeting places for violinists and musicians who stepped in to talk about instruments and to discuss the musical happenings of the day. They were the clearing houses of musical gossip, and, if the atelier was that of one of the master violin makers, there was no surer place to meet the great violinists of the day.

The master luthier found it a great advantage to discuss his own violins, and violins generally, with the great masters of violin playing of the day, and many valuable suggestions and improvements resulted from these conversations in the ateliers.

Experiment will soon prove that neither a very fast nor a very slow pace will produce a big tone, but that a medium-paced bow will promote the widest amplitude and the biggest tone."—J. HULLAH BROWN.

Public School Orchestras

COMMENTING on the suggestion for instrumental instruction in the public schools, in the December, 1927, issue of the Violinist's ETUDE, Isabele Taliaferro Spiller, instrumental instructor in the public schools of New York City, sends a number of suggestions which she has found helpful. She writes:

"For such instruction, a teacher who experienced in violin class work, or at least one who is willing to learn, should be selected. A teacher with some experience in public school teaching will also naturally do better.

"Before beginning the work, the teacher must find out several things—first, whether the aim is to establish a violin class, a string ensemble or an orchestra; second, whether the Board of Education plans to furnish the instruments or have the pupils buy them at their own expense; third, how many of the children in the school are already playing and whether it is better to allow all children who want to to join the classes or just the talented ones.

"In violin classes already started I have found it best to go on with the material on hand. In beginning classes I have used 'Begin With Pieces,' by Reigger (published by Schirmer) with piano accompaniment. This material is used by Mr. Church, head of the instrumental department, Teachers College, Columbia University. It begins with open string material and progresses gradually.

"Universal Teacher for Bands and Orchestras" is also good. This is by Madson and Giddings and is excellent for home use, as the children learn to play tunes immediately.

"Outlining a violin course is difficult, there are so many things to be considered, such as individual differences, age, size, time for practice and for lessons, talented children, children backward on other subjects but bright in music, and so forth.

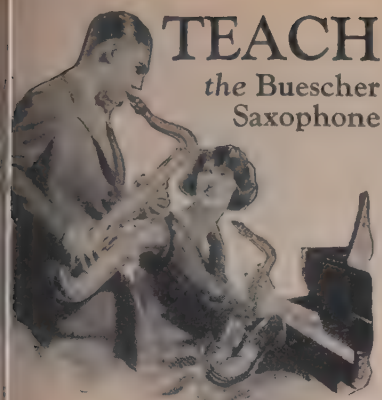
"An important point to consider is whether a violin class alone is to be organized or a string ensemble to include violins, violas, cellos and basses. This can be done in class. If the symphony orchestra is the aim, then all the instrumental classes should be formed at the same time, if possible, especially if the instruments are to be bought by the Board of Education.

If the town is small, and private violin teachers take up class work, coöperation with the schools is secured.

"Instruction in the schools, where every child may have the privilege of playing an instrument, means not only larger opportunities for the children but also far wider scope for the private teacher, because the talented children are advised by the music teachers in the schools to take private instruction when they can afford it. It also gives the private teacher the opportunity to do class work."

"In double-stopping, the preliminary reminder must be given that the bow rests with equal weight on the two strings, for, without this precaution, no clear playing of two-part music on the violin can result. The pressure of the bow, in double-stopping, particularly when several parts are to be played legato, must be very nicely controlled, for the slightest excess will produce a scratch."

JEFFREY PULVER, in *The Strad*.



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The Viola

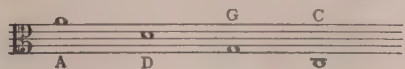
By PATRICK J. CHAMBERS

A STUDY of the viola (or "tenor violin") will be found of considerable value to the professional or advanced amateur violinist.

Tuned a fifth lower and somewhat larger in size than the violin, the viola has a most beautiful tone—full, rich and sonorous. Compared to the violin, it might almost be described as "more masculine" in voice. On the C-string the viola approaches very closely the deep richness of the tone of the cello.

The violinist will find it greatly to his advantage to devote a small amount of his daily practice to the handling of this superbly toned instrument, the viola. Music for this instrument is written in the C clef (known as the "alto clef"). In the higher register of its A-string it also reads in the treble (or G) clef.

The fingering and bowing of the viola and the manner of holding it are the same as for the violin. The only additional mental exertion therefore necessary to the violinist who wishes to add the viola to his practice is the knowledge of the C clef. This is a matter of very little time and patience. The viola is tuned in 5ths thus:



and its fingerings, the semitones and whole tones, are made the same as on the violin.

Hearing With the Mind

By H. E. S.

THE VIOLIN is the most difficult of instruments simply because it has that problem to solve which only ear-minded people can solve. The pianist strikes a key, but a violinist has no such definite goal. He must seek to approximate the ideal tone which he holds in his mind.

To do this he must first be able to hold this mental image. An actor, if he is a good one, is always at odd moments going over his lines or putting himself in the place of some character in a play. He often does not speak a word or make a gesture, but a voice within him nevertheless runs through the parts line by line while he visualizes suitable motions.

Likewise a painter is constantly seeing, on the street, in the face of a passer-by or in some tree or cloud cluster, material for a picture he is to paint.

Being somewhat larger in size than the violin, it is therefore a more difficult instrument to handle. The C-string especially, being very thick, requires greater muscular strength in the fingers. Furthermore, the fingerboard being slightly longer than on the violin, the fingering is a little more "expanded."

When a child who should be using a half or three-quarter size violin attempts to handle a full-sized one, he feels instinctively at once that he has something which is "too big" for him. This is the same impression which the violin player has when he first takes up the viola. But the size of the viola offers no hindrance after one or two months' practice.

After practicing a half hour or one hour on the viola, the violin feels very "easy to handle."

Some authorities contend that practice on the viola is injurious to pure intonation in violin playing. But done in moderation, say, an hour or so daily, practice on the viola will be found very helpful to the violinist before he begins actual violin practice.

Besides being splendid "gymnastic" exercise for the fingers and bow arm, a methodical study of the viola will give the violinist an insight into the inner harmonies of orchestral compositions. It will prove to be an extra "asset" as well as an addition to one's knowledge and technic.

Nor is the musician, especially if he be a violinist, exempted from this necessity of living his part. He must feel dancing and trickling within his mind scales, tunes and rhythms. He must be able to sit quietly and "play" through mentally his latest piece with every tone correct and every fingering true. To be able to do this he should practice on simple exercises (which he has heard his teacher play through) by first rehearsing them in silence until the proper intonations are imbedded in his mind. Then let him play them—oh, so slowly!—with every note just as his imagination represents it.

"Perfect intonation," like fancy, is bred, neither in the ten fingers nor on a square inch of fingerboard, but in the head. So let the student direct his mind to sincere effort and his fingers will follow willingly enough.

Forte on the Cello

By CAROLINE V. WOOD

It is impossible to get a good brilliant forte on the cello without moving the bow close to the bridge. Conversely, when the tone is to be diminished, the bow should be moved toward the fingerboard. Many cello students apparently do not know this fact or else choose to disregard it.

The habit of playing the cello with the bow over the lower end of the fingerboard is one which is easily formed but hardly broken. Only by conscious effort can the

fault be overcome. The student must try to overcome it, however, if he wishes to get the most from his instrument.

A cellist trying to play from *pp* to *ff*, keeping his bow directly over or near the fingerboard all the while, is like a pianist playing the upper part of a piano duet with a fellow student who manipulates the pedal and insists on continually holding down the *una corde* (soft) pedal. In either case a good, firm forte tone is inconceivable.

"In the use of natural harmonics, that is, those which are produced by placing the finger as lightly as possible on certain notes, the finger must touch just the correct spot. The correct spot is, in reality, about a quarter of a tone higher than where the written note would be stopped solidly pressed down. This will become evident to the student if he press down any one of the harmonics played. He will find that he is fully a quarter of a tone sharper than the

written note played solidly."—JOHN DUNN, in *The Strad*.

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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Pricing Strads.

C. W. D.—The following is a copy of a Stradivarius label: *Antonius Stradivarius Cremonensis, Faciebat Anno*—The year when the violin was made is written in after the word *anno*. The label also has the sign of the cross. On many labels the name is spelled *Stradivarius*. 2. Sales of Stradivarius violins at as high as \$50,000 have been reported, but it is impossible to verify whether or not this price was actually paid. In the catalogue of a well-known American dealer I find violins by Stradivarius listed at from \$18,000 to \$27,000, and violins by Joseph Guarnerius del Gesu at from \$16,500 to \$27,000. Another dealer lists two Stradivarius violins at \$25,000 each, and a Joseph Guarnerius del Gesu at \$18,500. The price of such a violin is determined by the period in which it is made, by its state of preservation and by its tone quality. No standard price exists for violins made by the famous violin makers. 3. There is no way of finding out the exact number of Stradivarius violins in the United States at present. 4. The violins of Stradivarius command the highest prices of any of the Cremona makers, although those of Joseph Guarnerius del Gesu are not far behind in value. 5. Different authorities estimate the number of genuine Stradivarius violins in the entire world at from two hundred to five hundred, but there is no way of getting at the exact number. 6. The larger dealers in old violins publish catalogues describing and giving the prices of the instruments in their collections.

Royal High School.

I. E.—The Royal High School (Hochschule) of Music in Berlin, Germany, is a government institution. Admission is obtained by a competitive examination. If you write to them I have no doubt they will send you the requirements for admission.

German Violin Makers.

S. G.—The Hornsteiner and Meinel families were German violin makers who lived principally in the Mittenwald and Markneukirchen regions in Germany. There were several branches to each of these families. While, of course, their violins cannot be compared to those of the best Italian makers, they produced some fairly good instruments. 2. I cannot find the name of Eugene Meinel, about whom you inquire, but he was probably a relative of the Meinels who are listed among the well-known violin makers of Germany.

South African Instrument.

P. C., South Africa.—I should judge by your description that your violin is a copy of a Stainer and not an original. However, it is impossible to attempt to judge whether or not a violin is genuine without seeing it. It would be like pronouncing a bank note counterfeit or genuine from a written description. A vast number of imitation Stainers have been made by the German makers, who have been at it for over a hundred years, so that many of the imitations show real age. For a just estimate you should show your violin to an expert.

The Family Ensemble.

F. E. D.—You could not do better than have your eight-year-old son take up the violin, with a view to his joining your family group of instrumentalists, as soon as he is advanced far enough to play the music. The violin is the foundation of orchestral and chamber music. Even if the child takes up another instrument later on, his violin studies will form the best basis for future work. When he is a few years older he might take up the flute, which would be a pleasing addition to your ensemble. 2. I would not advise you to have your ten-year-old daughter study the marimba in place of the piano, if you wish to give her a really good foundation in music.

Mandolin for Amusement.

L. S.—I do not suppose it would do very much harm if you wish to amuse yourself once in a while playing the mandolin. But, if you expect to become a violinist, why waste your time on the mandolin? 2. The fact that your little finger on the left hand is permanently bent may or may not interfere with your fingering. It is impossible to tell without seeing it. It would not be as great an inconvenience on the right hand as on the left. I would advise you to consult a doctor and a violin teacher and get their opinions. 3. Three magazines devoted exclusively to violin playing are "The Violinist," "The Violin World," and "The Strad."

Albert Bauer—Violin Maker.

C. Y.—According to the label in your violin it was made by Albert Bauer, a German violin maker at Markneukirchen, in Germany in imitation of a Joseph Guarnerius. I believe your violin was a real Guarnerius it would be worth a considerable sum, but, as it is an imitation, it is probably not valuable. I cannot tell its worth without seeing it. 2. Joseph Guarnerius (son of Andrea Guarnerius) was called *il Paganini* because of the words *sub titulo S. Teresie* on his label. This means "under the patronage of St. Teresa."

Memory Training.

W. de M.—You have tried to advance your memory, but you have not done so fast, I am afraid, in your two years of study. No violin student could be prepared for Rode "Caprices" in that time. But I can judge your progress without hearing you play. 2. There is no "royal road" to learning to play from memory. It is a case of keeping at it. Set apart some of your practice time for memory playing every day and see that you use every last minute. The average pupil does not devote enough to memory work. Experienced actors learn their parts in an incredibly short time because their bread and butter depends on it. Any violin student can be as expert in memory work as an actor, if he will only devote enough time and patience to it.

Concert Pitch.

J. A. R.—Tune your violin at all times to "International Pitch," popularly known as "low pitch." You can get an international pitch tuning fork at any music store. An "A" fork so as to tune the A string of the violin to it. If, as you suppose, your violin is tuned to the old style "concert pitch," which is half a tone higher than international pitch, you can tune your violin to the international pitch. This will bring it up to the international pitch.

Pupil of Scraphino.

A. C.—The nearest I can find to the name of the maker on the label in your violin is Anselmo Bellosio, a maker in Venice. He was a maker of some note, a pupil of Scraphino.

Thick Fingers.

B. D.—Without examining your hands I cannot advise you in regard to your unusually thick fingers which make it difficult for you to play the violin. I would advise you to consult a good violinist or teacher, who could watch your fingers and advise you. 2. It is not practical to increase the size of the violin over the standard measurements, with a view to making the stretches longer for the benefit of players with very large hands and thick fingers. Such an enlarged violin would run into measurements. 3. If you find it impossible to play the violin, owing to the size of your hand and the thickness of your fingers, it would be better for you to study the viola or violoncello. 4. You find "The Violin and How to Make It" an excellent little work. More elaborate are "Violin Making as It Was and Is," by Heron Allen, and "The Violin, Its Fingers and Their Imitators," by G. B. The two latter books are rather expensive. In justice to its advertisers THE ETUDE does not pass on the merits of modern violins. The violin maker you mention on his trade in Germany.

Impossible to Judge.

E. S.—The translation of the label in your violin is "Richard Rubus, St. Petersburg (made in Germany)." This is a trade name found in thousands of factory-made violins made in Germany and other European countries. I cannot give you any idea of the quality and value of the violin without seeing it. It is impossible to judge a violin by its label.

German Violin.

A. D.—There seems to be a slight error in the copy of the label you send. This should read: "Georg Carl Kretschmer, Violinmacher in Neukirchen, 1790." Kretschmer was a well-known violin maker in the Markneukirchen region in Germany. He made some instruments of good quality, but can hardly be classed as a famous maker. Instruments of this description are valued almost entirely by their tone quality, not on account of their maker's reputation. I should have to see the violin to judge its value. Show it to a dealer in old violins in your city and get his opinion.

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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 521)

what others do and had applied such methods to a concert band.

The only one who should be blamed in this instance was the conductor of that band. It may be practical for a drummer to "fake" a beat in a small orchestra but in a concert band the part should be followed, not only as written, but according to the rudiments.

The *Sempre Fidelis March* is a good test piece for rudimental drummers. In the third measure there are six eighth notes with a flam on the first and fourth note of the measure. If a drummer can play a succession of measures such as this correctly, then he is a rudimental drummer. It indicates he has studied flams and can play them when they occur, whereas a home-made system drummer does not bother about making flams hand to hand. He plays them all one way. Then, when a

measure is so written that it necessitates a right and left-hand flam, he simply leaves one of them out.

This omission may not seem important. But it destroys the rhythm, and the drummer who fails to realize the importance of retaining rhythm will not understand the rhythm of a single cymbal beat in back of which lies a long line of routine in the percussion group.

There are many drum instructors based on the rudiments and there are many more that are based on home-made systems. One home-made system has gained fame, according to its creator, because "it has satisfied popular demand." That demand is based on a lack of appreciation as to the real worth and value of the rudiments. The player, with his few cymbal beats, earns praise for what he knows and for the time he has spent on the rudiments of drumming.

A Queen and a Quarrel About Musicians

(Continued from page 518)

tainebleau and afterwards in Paris, for two hundred and fifty performances, and easily triumphed over such rivals as appeared after Gluck's departure. He was now giving singing lessons to the Queen and was appointed principal master of the Singing School established in Paris.

Piccinni's Lovable Nature

PICCINNI was not so great a musician as Gluck, but he certainly had a more human and lovable nature. When in 1787 Gluck died from a stroke of apoplexy—he had always been overfond of both eating and drinking—Piccinni started a subscription for the establishment of a yearly concert that was to be given on the anniversary of Gluck's death, when nothing but his compositions should be played.

The absence of Gluck, the triumphant return of Voltaire to Paris and the gathering clouds of the French Revolution gradually caused the musical turmoil over the two composers to simmer down and subside. It never had been a fair contest; for, graceful and charming as Piccinni's compositions were, he was no foe worthy of the mighty Gluck who revolutionized lyric drama and led art back to beauty. As a great French writer on music has said of Gluck, "If Mozart with his extraordinary musical genius and Piccinni with his greater melodic talent, surpassed him as musicians, and if Mozart even surpassed him as a poet, yet it is only just to do homage to him for a part of their genius, since they both applied his principles and followed his examples. In one way, at least, Gluck was the greatest, not only because he was a pioneer and showed them the way but also because he was the noblest of them all."

With the subsidence of the musical feud it would seem as though Piccinni's future was assured. But alas for fate! He was truly a step-child of music. With the coming of the French Revolution in 1789, he lost his Court position and returned to Naples. There he was well received by the Bourbon King and Court; but, unfortunately his daughter having married a French Revolutionist, he immediately fell out of favor with the Court and his operas were hooted off the stage. He went to Venice but, being ill advised, he returned to Naples where he was immediately placed under arrest and forbidden to leave his house. There he lived in misery and pitiful poverty for four years, having, of course, lost all his property in France. In addition, he had become surety for a friend who became bankrupt; and Piccinni's precious musical scores were sold to pay the debts of his friend. He supported himself as best he could by writing music for churches

and convents but, being too poor to have them copied, was obliged to part with the original scores.

The Triumphal Return

WHEN THE treaty of peace was finally signed with the new French Republic, he had hopes of returning to Paris. In 1798, with funds furnished by friends, as he was wholly destitute, he reached Paris the day before the annual awarding of the prizes at the Conservatoire. Once more fortune seemed to smile upon him, as he was invited to be present at this festival and speak. There he was greeted with enthusiasm; five thousand francs were granted him for his immediate necessities and also a small pension. In the unstable condition of the times this pension was paid so irregularly that when his family, who had been obliged to flee from Naples, arrived in Paris he was in desperate circumstances. All this strenuous strain brought on an attack of paralysis from which he did not recover for a number of months. He was obliged, in his distress, to appeal to Napoleon who generously gave him twenty-five Louis d'or for a military march and created a place for him in the Conservatoire. Again fate was against him, as he was prevented from taking the post by a serious illness during which his physicians, after the custom of the time, nearly killed him by overbleeding. Once more he rallied and was about to assume his position when still further domestic complications brought on a fatal attack and he died in 1800.

Recently a well-known prima donna, at a recital in New York City, on the same program sang the monologue from Gluck's "Iphigénie en Tauride" and a scene and aria from Piccinni's "Alessandro nelle Indie." A gesture of the twentieth to the eighteenth century! All rancor, rivalry and bitterness forgotten—only the undying quality of pure melody and harmony lives on. Forgotten are the creators of the music, unknown their struggles and triumphs, their works alone are remembered and cherished—and will so continue—for music is deathless.

SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. What was the last phase of the Renaissance?
2. Who founded French dramatic art in music?
3. What were Gluck's great contributions to musical art for the stage?
4. Where was "Orpheus" first performed?
5. Outline the Gluck-Piccinni "operatic war."



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THE MUSICAL HOME READING TABLE

(Continued from Page 520)

Some Sayings of Grétry

"I WILL not be buried in your church-
d; your bells are out of tune," Grétry
d the *curé* of a certain parish in France.
me interesting sayings of this eminent
uch composer whose life (1741-1813)
edges the gap between Bach and Bee-
ven, are quoted by Mary Hargrave in
he *Earlier French Musicians*." Here
some of them:

"A useless beauty is a harmful beauty.
e great task of art is to determine the
ce which everything should occupy."
Grétry foreshadowed Bayreuth: "I
uld like the theater to be small, hold-
g 1,000 persons at most with only one
ss of seats everywhere; no boxes. I
uld have the orchestra concealed, so
t neither musicians, lights nor music-
nds should be visible to the audience.
e effect would be magical . . . a circular
ll rising in tiers forming a simple

amphitheater decorated only by frescoes."

"I say frankly, whether it is because I
am older or because republics are not
favorable to illusions, music interests me
less than formerly . . . Melody comes to
an end like everything else. I will not
wait till there is nothing left in my wal-
let."

To young composers: "If you can only
express your ideas by making use of un-
accustomed combinations, do not be afraid
of enriching theory by a new rule; others
will use your license, perhaps in a better
way than you have done, and thus force
the most strict theorists to adopt it. . .
Everything is permissible to the artist
who can really grasp Nature. The
twenty-four scales are only the painter's
palette. To forbid his blending of colors
is foolish: it is forbidding him to be
original."

EDUCATIONAL STUDY NOTES

(Continued from Page 541)

Le Coq d'Or (The Golden Cockerel) was the
of Rimsky-Korsakow's operas; it is founded
a fairy tale written by Russia's greatest poet,
Pushkin. This famous hymn from the opera
the song of the Queen of Shemakha.
The theme is wonderfully beautiful and
olly typical of its composer's style. Various
sic-reproducing companies have made records
rolls of this hymn, and it would be a good
a to study the correct interpretation by lis-
ting to their renditions. Certain spots in this
position are to be taken *rubato*; and only
listening to an authoritative performance of
can you discover just where these places are.
In measures twenty-seven to thirty the left
and twice imitates the theme; this effect, an
ordinarily good one, is known as "imita-
t" and was often used by Tschaiakowsky. Such
ts must be emphasized by the performer.
Notice the rich harmonies in this hymn, and
frequent Oriental touches. Rimsky-Korsa-
was surely a remarkable harmonist.

The Busy Brook, by James H. Rogers.
The only "point of repose" in this excellent
composition is the last chord, which is as it
uld be; for repose is something foreign to
e nature of babbling brooks. You remember
at the poet has said of the brook—
For men may come and men may go,
But I go on forever.

Strepitoso means "impetuously" or "boister-
ously."
In this piece emphasize evenness of rhythm and
long accentuation.
Notice that Mr. Rogers does not wish *forte*
until the end of the piece.
In measures nine to fifteen the melody is in
the left hand and should be stressed. Measures
seventeen and eighteen-nineteen are the
me. Noting such identities will aid you in
your memorizing.

Arabesque, by Paul Wachs.
In art an arabesque is a pattern in which
rious designs are interlaced in fantastic man-
ner. Musicians have borrowed the term to de-
scribe certain of their compositions, and the
arabesques by Debussy are noted. A biography
of Wachs was printed in these columns recently;
you happened not to see it you can obtain
information about this composer in the lexicons.
Practice the left hand part of the first section
until every note is honestly staccato, being care-
ful that there is as little arm motion in the pro-
cedure as possible.

In the first twelve measures of the second
section we find our old friend, the sequence—
no repetitions, each time a third higher. The
staccato (sustaining) pedal will be used for
the bass half-notes. *Bien mesurée* means with
elaborate and steady rhythm." The A major sec-
tion continues the rhythm of the first section.

Jesus, Lover of My Soul, by George
Noyes Rockwell.

It has been some months, if our memory
serves us aright, since a sacred duet has ap-
peared in our magazine. This composition by
Mr. Rockwell is very appealing and devotional,
and the music intensifies the beauty of Charles
Foster's famous poem.
Difficulty may be found in keeping the six-
teenth notes of the voice parts together. How-
ever, not only should they be kept together, but
there should be also a *crescendo* and *diminuendo*
in own voice and of exactly the same degree of
intensity, so that the effect will be good. Above
all, do not sing—as we have sometimes heard
others do—"Jesus, lover of my Soul." This
is a meditation of the words should be guarded
most sedulously.

"I try, in composition, to express what
I feel—some inner experience. Of course,
I naturally say it in a manner peculiar to

myself, because it is a part of me; it
would have no worth at all if it were not
so."—LEO ORNSTEIN.

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By MARION BENSON MATTHEWS

How shall my fingers play today?
Shall they be firm and strong,
Obedient to the printed page,
Alert and never wrong?

Or shall they stumble down the keys,
Confused and uncontrolled,
And fill the air with frightful sounds
From errors manifold?



Will neither let them loiter nor
Will play with heedless haste;
They shall not make my practice hour
An hour of dreadful waste.

Immortal Music

By KATHLYN HUEBSCH
(AGE 13)

WHEN satisfaction and contentment prevail, little does one consider the value of things he enjoys. Music, one of the most noteworthy of these, has irresistible influences on almost every mortal. Mere words cannot attempt to describe the duty of the supernatural power of music. It has the ability to convert remorse into joy, and fascinates the hearer with its bounding powers. In fact, it is safe to say that one's spirits cannot remain dull while music fills the atmosphere.

Music, at present, is a very popular delight; therefore it is quite essential that everyone know something about it. Education along this line is not difficult to obtain; for in our public schools the art of singing and other attributes of music are being taught much to the advantage of the student. Many fortunate children are also given private lessons in piano, violin and other instruments.

Along with other things, the extension of music has been considerable. With the introduction of the radio it is possible to have music at all times. For this reason I consider it fitting that we should know all that is possible about music. To make my theme more emphatic, I shall try to recall or relate the myth of the Sirens.

Many years ago in the time of Ulysses a terrible incident occurred which was long to be remembered. During one of his many

(Continued on next page)

Fluffy's Piano

By BERTHA RHEA MARTIN

"FLUFFY! Come now, you have ten minutes to practice your scales at the piano before Master Tom starts to school." Mrs. Pussy Cat, fat and sleek, stood mewing these words at the foot of the stairs.

Fluffy, her young daughter, stood before her large gilt framed mirror in her rose-colored bedroom upstairs. She was tying a pretty pink satin ribbon about her soft white neck. The large pink bow did not please her as she gracefully turned her lovely white head from side to side. She thought a smaller bow would look better.

"Yes, mama; but I can't do anything in ten minutes. I shall only get started on my scales when I shall have to quit. Please, mama, let me wait. I will practice a big half hour after school," pleaded Fluffy.

Fluffy went on tying and re-tying her pink satin ribbon bow. The last bow was not as pretty as the first one; but the school bell rang and she had to run.

Mrs. Pussy Cat turned and walked sadly back to the kitchen. She began picking up the saucers where her two kittens, Fluffy and Tiger, had lapped their noon-day meal.

Tiger was a good lad and caused his mother no worry. Each noon, after his milk and cream lunch, he licked his tiny brown paws and wiped his smiling mouth. Then he crawled into the soft arm-chair in front of the south dining-room window, for five winks of sleep.

When he awakened he stretched his back, took his violin from its case, tuned it, tightened up his bow, and practiced for ten minutes before he started off to Master Tom's school.

When Mrs. Pussy Cat, in her pretty blue bonnet and white gloves, visited the school, Master Tom said to her, "Your boy, Tiger, is a splendid student. I wish we had more like him."

When Mrs. Pussy Cat went out for catnip tea parties, her friends said, "Your boy, Tiger, is an artist on his violin."

Mrs. Pussy Cat knew Fluffy had as good a brain as Tiger. Fluffy was lazy and wouldn't work her brain or her fingers.

Fluffy, after lunch each day, went upstairs to try new colored ribbons about her neck; and then she would look into her mirror at the lovely pictures she saw there. Today it was a pink bow. Yesterday it was blue. Tomorrow it would be rose.

Mrs. Pussy Cat stopped and scratched her troubled head with her black paw. "How can I teach Fluffy to use her ten minutes at noon and her thirty minutes before school in the morning for practice! She always wants to leave her music until after school. Too often it is never done."

Mrs. Pussy Cat hurried on with her dishes. It was her musical club afternoon. She was to play a piano solo. At five o'clock, and at home from the club, she drove her shiny coupé into the garage. As she anxiously closed the heavy garage doors, wondering if Fluffy was at her practice, she caught her pretty round tail between the doors. She jerked it out and painfully mewed.

Fluffy was not at the piano. The music was on the rack just as Mrs. Pussy Cat had left it when she practiced last evening.

"How can I train that child?" cried Mrs. Pussy Cat to the four walls, as she stood in the middle of the floor. After a few minutes she patted quickly to the drawer in her desk. She took out a key ring and, choosing a small one, she locked the piano.

She turned back her pretty green rugs.

She slipped into the downstairs large hall closet. First she came out with Father

(Continued on next page)

??? ASK ANOTHER ???

1. WHAT is the difference between the violin and the viola?
2. Who wrote "Carmen?"
3. Who is considered to be America's earliest composer?
4. How may one tone differ from another?
5. If a certain scale has five sharps, and the fifth note of that scale is the third note of another scale, how many sharps has the other scale?
6. Who wrote the "Choral Symphony?"
7. When was Haydn born?
8. What are the letters of the second position of the triad of C sharp minor?
9. What is an oratorio?
10. From what is this taken?



(Answers on page 559)

Sallie and Tillie

By MARION BENSON MATTHEWS

I know two little maidens
Who practice every day.
One plays with thoughtful care—and one
In quite a different way!

The first is Sallie Smooth-tone
Whose playing charms us all,
Her fingers o'er the key-board
So lightly rise and fall.

The second music student
Is little Tillie Thump.
Her fingers always play like this:
"BUMPY, BUMPY, BUMP!"

How do YOU play—with silv'ry sounds
Or with a horrid "bump"?—
Like little Sallie Smooth-tone,
Or little Tillie Thump?

FOREIGN LETTER BOX

DEAR JUNIOR ETUDE:

This is the first time I have written to you, but I want to ask you if you could help me to get in communication with Lillie Schek, New York. I have a little plan in my head, and if it proves a success I shall tell you about it. I am taking my A. T. C. L. this year. My one desire is to compose music and write musical plays.

From your friend,

JOSE KANE,
49 Market St.,
Boksburg, East
Transvaal, South Africa.

A, B, C, D, E.

Starts a minor scale on A.

I have not learned it all, just yet,
But I know it starts that way.



THE BRASS BAND



JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 9—WEBER

Some famous composers are well known to juniors by their music as well as by their names; but Weber (pronounce Vay-behr) is perhaps better known by name than by his music. This is generally the case when the composer wrote mostly operas and large works which juniors do not have many opportunities to hear.

Carl Maria von Weber was a composer whose writings are mostly in the operatic field. He lived at the same time as Beethoven (and knew him), having been born in 1786, and died in 1826. He married a cousin of Mozart; one of his brothers had been a pupil of Haydn; and he himself studied composition under Haydn's brother, Michael Haydn, in whose choir he sang as a boy; so his musical contacts were many. When a young man, he accidentally swallowed some poison, which, while it did not hurt him much, ruined his voice.



CARL MARIA VON WEBER
1786—1826

Weber wrote his first opera when he was only fourteen. He continued writing operas for many years, and then added conducting to his activities. He was very much interested in German legends and fairy tales, and several of his best operas are built upon such subjects. In this respect he was considered very different from other opera writers of the time, as such subjects had not been used as opera librettos before, and he was looked upon as very romantic and imaginative. He

even influenced Wagner in this respect, though Wagner lived many years later. His writings were also free and flowing, and he carried out some ideas originated by Gluck (whom you remember in Little Biography No. 6).

Like Handel, he went to London to conduct some of his own operas; and he became ill while there and died.

His best known operas are "Der Freischütz," (founded on a German hunting legend that in exchange for his soul the hunter will receive magic bullets that will always hit the mark); "Oberon" (founded on a fairy tale about a magic horn); and "Euryanthe" (founded on a tale of medieval romance and chivalry of the thirteenth century). Besides these he wrote many things for piano, orchestra, voice, and especially choruses for male voices, which, on account of their patriotic words, roused the youth of Germany to great enthusiasm.

Some of his smaller things that you can play at your meetings are:

Waltz from "Oberon" (arranged by Greenwald).

Melody from "Oberon" (arranged for left hand).

Der Freischütz Fantasia (arranged for six hands by Krug).

Hunters' Chorus from "Der Freischütz" (arranged for four hands).

Invitation to the Dance—Piano solo (also arranged for four hands by Sartorio).

Album Leaf—Piano solo.

Questions on Little Biographies

1. In what field of writing did Weber excel?
2. With what famous musician was he contemporary?
3. How old was he when he wrote his first opera?
4. What type of literature interested him?
5. Name some of his famous operas.
6. Give dates of his birth and death.
7. What other German composer died in London?



DEAR JUNIOR ETUDE:

We have organized a Junior Music Club which we call the G Clef Club. We have fourteen members, none over twelve years of age. This is the first music club our town has ever had, and if there are any more we hope to make ours the best.

From your friend,

LILLIAN COLLINS, *President*,
Illinois.

DEAR JUNIOR ETUDE:

I am writing this for the B Natural Club, of which I am secretary. We meet once a month, always at our teacher's home. This year we are studying Cooke's "Picture History of Music."

We have one hour of study and a musical program, and one hour of games and refreshments.

There are fifteen members in the club, from eleven to thirteen years of age. Sometimes we receive prizes for special work done.

From your friend,
JANET BERG, Ohio.

DEAR JUNIOR ETUDE:

My music teacher is the leader of the club to which I belong. There are eight members in the club.

We meet every two weeks, on Friday, after school.

We take turns in playing, and we play musical games.

We have a visitor at every meeting and sometimes two.

We study about composers at every meeting; and at every fourth meeting we have a written test.

Your friend,
OLGA BOOKER (Age 12),
Maine.

Fluffy's Piano

(Continued from page 557)

Pussy Cat's golf bag. Next she brought out Tiger's tennis racket and the big black fur robe which was always stored in the closet.

Quickly back to the piano she went. She pulled the treble end toward the hall. Then arching her pretty back she pushed with all her might at the bass end. Presto the piano stood at the back of the closet with the closet door locked.

Then she put the little brass kettle on to boil for a cup of hot catnip tea. After this she sat down in the armchair before the dining room window to rest.

Fluffy, pure white, with shining eyes, rushed in. Maltese, Calico and Blackie, her playmates, were with her. Together they mewed, "We have had such fun. We have all been mousing over to Calico's father's elevator."

Fluffy went to the living room crying,

"O, Mother Pussy-Cat, where's the piano gone?"

"It seemed of no use here, with always mousing or bowing," answered mother.

"O, Mother Pussy Cat, we can't do without a piano!"

"You will have to live without one if you can learn to practice at times."

Fluffy threw her loving white about her mother's soft black and neck, and mewed, "Mother dear, I p if you will get it back. It is so long vacant without it."

"Ouch there, dear; don't touch my tail," mewed her mother. Then so Fluffy's ear by the side of the pin bow, she said, "I think it will be b seven-thirty in the morning."

After that terrible experience never neglected her practicing again.

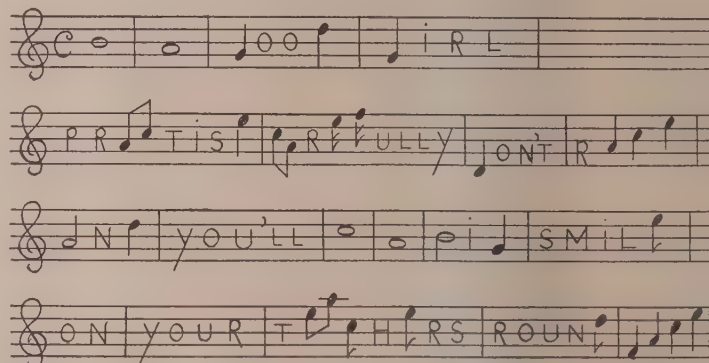
A Musical Autograph

By CLARA A. FITTS

A good music teacher time took
To write in an autograph book;

And the pupil who read it
Laughed light and said it

Was worth a good "try." Have a look!



Immortal Music

(Continued from page 557)

adventures he came in contact with the "siren" who was half bird and half woman, whose song was so beautiful that the sailors who listened were so carried away by the beauty of it, that they forgot the dangerous rocks and were shipwrecked. To prevent this Ulysses put cotton in the ears of his men so they would be deaf to the song of the siren. His plan proved successful. Although this story is a myth, it is an excellent illustration of the power of music. Time, the cause of many changes, has caused a quite undesirable change in our music. Although many prefer it, the so-called jazz music is a very different sort of music, having its origin, according to references, in Africa

among the savages. But despite the stacles many cling, and always v the pure classical music of earlier All the operas, oratorios and clas famous composers are admired and by all who understand them; and, say, they will live forever.

Thackeray said, "Music is irres its charities are countless; it stirs th ing of love, peace and friendship other mortal agent can."

It is not necessary to verify this ment, for everyone who has liste good music has had sufficient Music is one of the most notable bl of mankind.

DEAR JUNIOR ETUDE:

Our club consists of ten members. I am one of the oldest and am the president. We meet once a week in the City School Auditorium. We begin with a business meeting, then a program, and are then entertained by two girls. At every

meeting we appoint the two girls up the program and two to entertain hope to give a public meeting so feel sure it will be a great success.

From your friend,
MILDRED WILD (Age 12),
Alab.

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

As usual the JUNIOR ETUDE CONTESTS are omitted in July and August. Therefore, the results of the April contest appear in September instead of July. There are lots of other things to do in July and August—extra practicing, mending torn music, reading history of music, and listening to the music of the great out-of-doors. So keep busy—do not waste a bit of the precious summer.

ANSWERS TO ASK ANOTHER

- THE viola is a trifle larger than the violin and tuned one-fifth lower.
Bizet wrote the opera Carmen.
Francis Hopkinson, who died in 1791, is considered America's earliest composer.
One tone may differ from another in pitch, duration, intensity and color.
Two sharps (The scale of D).
6. Beethoven
7. Haydn was born in 1732.
8. E, g sharp, c sharp.
9. An oratorio is a large composition for solo, chorus and orchestra produced without scenery, action or costumes, and on a sacred text.
10. Gavotte in g minor by Bach.

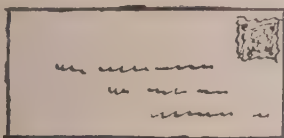
Hidden Music Words and Composers

By HELEN OLIPHANT BATES

- You must not be a minute late.
There are no teaspoons on the table.
You have a pretty hand, Elsie.
I hope Randolph will come to see me tonight.
Her hair is dark brown.
You'll find a chop in the cupboard.
I hope Dale will win.
Mac, do well, and your reward will come.
Please come to my house for tea.
10. Elmar chose to be last.
11. Mr. Jones has a son at Albany.
12. There were about ten or twelve at the party.
13. Halt, or I'll shoot!
14. Herbert won the medal.

Answers to Hidden Musical Words

1. Beam; 2. Note; 3. Handel; 4. Opera;
5. Air; 6. Chopin; 7. Pedal; 8. MacDowell;
9. Forte; 10. March; 11. Sonata; 12. Tenor; 13. Alto; 14. Theme.



DEAR JUNIOR ETUDE:

I have not seen any letters from this part of the country, so thought I would write. I live on a farm, about twenty-five miles from Denver. Had not my mother been able to help me with my music, I never could have been as far on as I am. I have taken lessons off and on for the past ten years. Some day I hope to go to a conservatory and then to college.

I have not much of an idea what grade music I am in, but I learned Liszt's 'Hungarian Rhapsody' from memory three weeks, and Chopin's 'Polonaise', Op. No. 1, from memory in five days. I have done some Duvernoy, some Sonatas and some Czerny. Don't you think I am doing quite well?

From your friend,
ALICE HILL (Age 14),
Colorado.

DEAR JUNIOR ETUDE:

I live about four and a half miles from Toledo. This is not far, but the car fare is expensive and so are music lessons from good teachers. So I cannot afford them just now. My mother has taught me nearly all I know about music, and I have had a few extra lessons besides. I play fourth grade music. I practice whenever I get time, but do not get home from school until after six-thirty, so I have very little time. The time has helped me a great deal.

From your friend,
JEAN GASSAWAY (Age 14),
Ohio.

DEAR JUNIOR ETUDE:

Two years ago my piano teacher organized a music club and divided it into two grades, the Junior and the Senior. We meet on Saturday and the Seniors on Sunday evenings. We have rhythm or-

chestra practice and ear tests and usually end up with singing.

From your friend,
ALICE ANNA ROSSA (Age 13),
Ohio.

DEAR JUNIOR ETUDE:

I have studied music for five years. I play the violin in our junior symphony orchestra and clarinet in our high school band, and am pianist for the eighth grade orchestra.

From your friend,
MARIE DANIELS
Iowa.

N. B. Marie forgot to give her age, but she certainly keeps herself busy playing three instruments in the orchestras. Can any other JUNIOR reader show such a record as that?

DEAR JUNIOR ETUDE:

I read in your letter box how Charles W. Wiley wishes to become a theater organist; and I was glad to know that someone of my own age wished to do this. I am now playing at a theater in my home town. I think it is very nice work and I enjoy it very much. Some people advised me not to take this work up, for they said I would never reach any higher. I have been playing the saxophone for about three years and the piano for about two and a half years. I have not had any instruction on my horn, but have had some on the piano.

From your friend,
MADGE EDMOND (Age 14),
Texas.

LETTER BOX LIST

Letters have been received from the following, which space will not permit to print: Sophie Borodensky, Herbert A. Russell, Catherine McDonald, Agatha Hulteen, Charlotte Wheeler, LaVina Ayre, James Schrub, Helen Jean Kistler, Eleanor Maharewick, Evelyn Patterson, Edward Boettner, Herman Ross, Theodore William Brooks, Margaret Speight, Eugenia Brey, Ruth Ellis Hall, Helen Jones, Doris Ledbetter, Wilson McGrathe, Stefan Bielinski, Marie Lines, Bert J. Fillmore, Gertrude Dorothy Kammerer, Jeroline Showalter, Alma Ann Bachman.

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Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1928

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E C O N D	PRELUDE Organ: Prelude Allegro.....Schuler Piano: Romance.....Schumann-Harthan Te Deum.....Rockwell	PRELUDE Organ: Prelude in B.....Pachulski Piano: Song of the Night.....Jensen Magnificat and Nunc Dimittis.....Kinder
	ANTHEMS (a) I Will Lift Up Mine Eyes.....Roberts (b) Come, Let Us Praise the Lord.....Schoebel	ANTHEMS (a) Jesus, Gentlest Saviour, J. C. Marks (b) Shadows of the Evening Hour.....Storer
	OFFERTORY God's Love.....Jackson (S. solo)	OFFERTORY Now the Day is Over.....Wooler (B. solo)
	POSTLUDE Organ: March in A.....Barnes Piano: Autumn Motive.....Poldini	POSTLUDE Organ: Minuet from Symphony in E-flat.....Mozart-Barnes
N I N T H	PRELUDE Organ: Sea Gardens.....Cooke Piano: Prelude in B Minor, Op. 28, No. 6.....Chopin	PRELUDE Organ: Twilight in Autumn Piano: Nearer My God to Thee.....Arr. by Himmelfreich
	ANTHEMS (a) Rejoice in the Lord.....Baines (b) Father, Whate'er of Earthly Bliss.....Jones	ANTHEMS (a) Abide With Me.....Harker (b) Jesus Calls Us.....Cummings
	OFFERTORY More Love to Thee.....Day (A. solo)	OFFERTORY Rejoice and Be Glad.....E. F. Marks (Duet for T. and B.)
	POSTLUDE Organ: March for a Church Festival.....Dicks Piano: Blest Be the Tie that Binds.....Nageli-Martin	POSTLUDE Organ: Romance Sans Paroles Piano: March of the Priests Saint-Saens Mozart-Sartorio
S I X T E E N T H	PRELUDE Organ: Meditation.....Berwald Piano: Longing for Home.....Jessel	PRELUDE Organ: Angelus.....Massenet Piano: Angelus.....Godard
	ANTHEMS (a) Great Is the Lord.....Diggle (b) Come, Gracious Spirit.....Jones	ANTHEMS (a) The Day Is Gently Sinking to a Close.....Martin (b) Still, Still With Thee.....Pease
	OFFERTORY Lord Ever Merciful.....Kountz (Duet for S. and A.)	OFFERTORY Acquaint Now Thyself With God, Riker (T. solo)
	POSTLUDE Organ: Grand Choeur in C.....Maitland Piano: Andante Cantabile.....Tchaikowsky	POSTLUDE Organ: Finale in C.....Harris Piano: Capriccio.....Meyer-Olbersleben
T W E N T Y - T H I R D	PRELUDE Organ: From Impromptu, Op. 142, No. 3.....Schubert-Barnes Piano: Call to Worship.....Lindsay	PRELUDE Organ: At Sunset.....Sellers Piano: Autumn Reflections.....Kern
	ANTHEMS (a) Lord, I Hear of Showers of Blessing.....Sheppard (b) Come, Let Our Hearts and Voices Join.....Pike	ANTHEMS (a) I Will Feed My Flock.....Simpson (b) Just as I Am.....Ruebush
	OFFERTORY Dear Lord and Master Mine.....Berwald (B. solo)	OFFERTORY Cradle Song.....MacMurray (Violin, with Organ or Piano)
	POSTLUDE Organ: Postlude.....Heller-Mansfield Piano: Novelllette, Op. 21, No. 1.....Schumann	POSTLUDE Organ: Finale alla Minuet.....Harris Piano: Abide With Me.....Monk-Martin
T H I R T I E T H	PRELUDE Devotion.....Marks (Violin, with Organ or Piano)	PRELUDE Organ: Evening Pastoral.....Lemare Piano: (four hands) Poetic Fragment from "Les Preludes".....Liszt
	ANTHEMS (a) I Will Extol Thee.....Coerne (b) God Is Love.....Brander	ANTHEMS (a) O Jesus, Thou Art Standing.....Barrell (b) In Heavenly Love Abiding.....Camp
	OFFERTORY Retrospection.....Hogan (Organ)	OFFERTORY The Song Divine.....Jordan (S. solo)
	POSTLUDE Organ: Festal March.....Roberts Piano: Cornet March.....Mendelssohn	POSTLUDE Organ: Allegro Moderato.....Hosmer Piano: (four hands) Parting.....Raft

Anyone interested in any of these works may secure them for examination upon request.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Grasshoppers, by A. Louis Scarmolin



Scherzando means "playfully" or "humorously." Grasshoppers are certainly very humorous things, always jumping and jumping until you'd think that their legs would wear out.

In the first part of this piece, however, they are just crawling along in the grass; soon they begin their jumping, and Mr. Scarmolin has described this very cleverly by using big skips for the notes. Measures nine and ten are like measures eleven and twelve. Play the first pair forte (f) and the second mezzo forte (mf). This is one of six delightful "Garden Sketches."

Joyous Wanderer, by George F. Hamer

Here is a happy little piece, as good-natured as a wanderer along a country lane when the sun shines and the birds are singing.

Calando means softer and slower. Where you find the word *rubato* the composer really intends you to play with a slight retard.

In measure twenty-four there is an arpeggio—pronounced *ar-pay-jo*—which may scare you. Do not move the hand a single bit more than is really necessary when your thumb passes under. The great pianist and teacher, Franz Liszt, was very particular about this with his many pupils.

In measures thirteen and fourteen there are more arpeggios; do not hurry them just because they are easy.



Among the Wigwags, by Mathilde Bilbro

It was Miss Bilbro who gave us all such a treat with her charming set of pieces called "Priscilla's Week." We are sure you all liked these as much as we did; and so let us welcome their composer again to our pages.

This is one of the best "Injun" pieces we have ever heard. When the Big Chief speaks, play slowly, to show what a very important man is talking.

The teacher should try to get the pupil to use his imagination in picturing the Indian scene and the sound of their wild music.



Prayer from "Der Freischütz," by von Weber

Before you begin your study of this beautiful "prayer," read the story of the composer's life which is printed on another page of our JUNIOR ETUDE. Von Weber—who was very proud of the "Von" in front of his name, for that showed that he was of the nobility—is one of the greatest of the German composers. His *Invitation to the Dance* is often performed by our great orchestras at their children's concerts, and it always receives a lot of applause.

Try to make just the smallest pause in the world at the end of each phrase; this is like the breath that a singer takes. He could not go on and on without breathing; that would not only be impossible, but it would also sound very, very badly indeed.

Give the second of two slurred notes half its value. This is a rule, that is most important.

Ding Dong Bell, by Wallace A. Johnson



Mr. Johnson lives in California, where there are many old Spanish missions. At these missions there are often lovely bells, and perhaps Mr. Johnson heard one pealing out through the quiet air and it made him wish to write this piece.

Strike the high notes (played by the left hand which crosses the right) with emphasis, so that they will really ring out like the bell-notes.

Leggerissimo means with the greatest possible lightness of touch. You will all enjoy Ding Dong Bell.

Good-Night, Dearie, by Helen L. Cramm

Play this lovely little lullaby with a swaying rhythm, as even as the rocking of a cradle.

The melody is very tender and appealing, and the words are the very nice kind that Miss Cramm always writes.

If you don't use your third finger for the first left hand note, you will wish you had done so.



In measure three, in the right hand part, are two different kinds of rests. Do you know what their names are and how long is the rest of each?

As I Walked 'Round My Garden, by Gail Clark



This is how this piece is put together. First the eight measures in A and finally eight more measures in C again.

In the third measure remember that in C measures we count only notes that are complete whole—the fourth note left hand can be taken

the fifth finger like the note before it. It is better, though, to use the third finger this note.

The theme of this composition ambles like a person walking around his garden leis

Rosella, by H. D. Hewitt

With a left hand part of the type we find in *Rosella* it is very easy to play the accompaniment much too loud for the right hand melody, what you will, the average pupil consists "drums" away when this kind of accompaniment occurs, and so the teacher must warn of this mistake.

In the D minor section there are a good many triplets; also in the B-flat section. In the latter we advise practicing the right hand part separately. Play it thus twenty-five times a day a week—then put it with the other hand and will be delighted to see how smoothly everything goes.

Do you know the difference between *Andante* and *Allegretto*? If not it were best to find at once from some reliable musical dictionary. Get in the habit of referring constantly to authoritative books. The time you invest in this manner will be sure to pay good returns.

Composing

TO THE ETUDE: I have found that an excellent way to stimulate the children's interest in music is to ask them to compose little tunes. Even in elementary work the children are eager to "make up pieces," and they work painstakingly over a short song. This will impress them with the need for the correct signature and time value. Ask them to make few interval skips. The piece is finished, harmonize it with a view of being played by themselves. I used a few even in recitals. It is surprising how the children will surmount the obstacles of signatures, keynotes, intervals and values to attain the distinction of being little "composers."

LLOYD HENRY SCHLAPPER

"Get your happiness out of your work, you'll never know what happiness is!"

—ELBERT HUBBARD

Answers to Can You Tell?

(SEE PAGE 500 THIS ISSUE)

1. The Tonic, Dominant and Subdominant chords.
2. The greatest composer of the Roman School and of the sixteenth century; often called "The Father of Church Music."
3. A rest is a musical character used to indicate silence.
4. Mozart.
5. "St. Peter" by John Knowles Paine, in 1873.
6. Lively, with grace.
7. An arpeggio is formed by sounding singly the notes of a chord.
8. Thurlow Lieurance.
9. 1828.
10. "Il Trovatore."

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Moderato M.M. ♩ = 96

WALLACE A. JOHNSON, Op. 181, No. 7

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GOOD-NIGHT DEARIE

Moderato M.M. ♩ = 88

HELEN L. CRAMM, Op. 34, No. 7

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Other Music Sections in this issue on pages 501, 525, 533

AS I WALKED 'ROUND MY GARDEN

In polyphonic style. Grade 1

As I walked 'round my garden
To see how the plants were growing
I pulled a weed out now and then
And gave the beans a hoeing.

MARY GAIL CLAR

Moderato

Musical score for 'As I Walked 'Round My Garden' in 4/4 time, Moderato. The score is in polyphonic style, Grade 1. It features a piano (p) section and a mezzo-forte (mf) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The score includes fingerings and dynamics.

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Play in lively style, with strong accents. Grade

GRASSHOPPERS

A. LOUIS SCARMOLI

Allegretto M.M. ♩ = 126

Musical score for 'Grasshoppers' in 6/8 time, Allegretto M.M. (♩ = 126). The score is in lively style, with strong accents, Grade. It features a forte (f) section and a scherzando section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The score includes fingerings and dynamics.

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AMONG THE WIGWAMS

Very characteristic. Grade 2.

The little Indians are playing.

MATHILDE BILBRO

Allegretto M. M. ♩=108

p *mp* *mp* Tom-toms

The Braves are returning from the hunt.

A young Squaw sings to her Pappoose.

mf *Fine* *mp* *Andante*

Big Chief talks.

Moderato *mf*

Little Chief talks.

mp *rit.* *D. C.*

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JOYOUS WANDERER

In semi-classic vein. Grade 2½

GEORGE F. HAMER

Allegro molto M. M. ♩=168

f *mf* *rubato* *f*

a tempo *ff* *rall.* *Fine*

a tempo *mf* *f* *f* *rit.*

mf a tempo *sf* *f* *sf* *f* *rit.* *D. C.*

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ROSELLA FLOWER SONG

In a captivating *Mazurka* rhythm. Grade 2½.

H. D. HEWITT

Allegretto M. M. ♩ = 116

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PRAYER

from "DER FREISCHÜTZ"

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Arr. by A. GARLAND

C. M. von WEBER

Andante M. M. ♩ = 69

Adagio

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Master Discs

(Continued from page 514)

een recorded. This is as it should be, for the composer is the conductor. The voice of the tenor gives a truly remarkable quality to the familiar Siciliana. "Boat Song," and "In questa oscura," Beethoven; sung by Victor (No. 6822). Straining, and heaving, the Volga boatmen afar in the distance we hear them; gradually they approach. They pass and slowly their voices fade. Chaliapin's performance of this song is an unforgettable one. The Beethoven song, "In questa oscura," scarcely needs an introduction; Chaliapin sings it in the broad, Italian manner.

"Oello," Verdi, *Love Duet*, Finale of *La Traviata*, sung by Hina Spani and Giovanni Victor (No. 6714). The veteran singer, Zenatello, has been rightly called the greatest Otello since Taubert. Many readers will recall him as the famous Italian dramatic tenor before the war. The *Love Duet* is splendidly produced by this fine artist and a young Italian

soprano. The death scene is an artistic achievement: Zenatello makes it most realistic. "One last kiss" sings Otello, and then gasps in the throes of death. The theme of this last phrase is taken from the end of the *Love Duet*.

Further Recommendations

THE ETUDE wishes to recommend the following records to be heard by their readers, as space does not permit analyses.

Jesu, Joy of Man's Desiring; and *Gigue* from 5th French Suite, Bach; played by Myra Hess. Columbia (No. M 2063).

Quartet in C minor, Satz Quartet, Schubert; played by The London String Quartet. Columbia (No. D 67408).

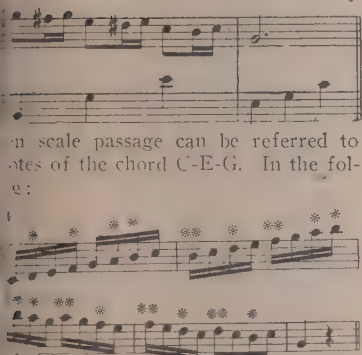
Lohengrin Prelude, Wagner; played by Stokowski and Philadelphia Symphony. Victor (No. 6791).

A Vucchella, Tosti and *Nina*, Pergolesi; sung by Tito Schipa. Victor (No. 1317).

Morning Greeting, Schubert; and *Good Night*, Schubert; played by Leopold Godowsky (No. 50133).

The Doorstep of Harmony

(Continued from page 515)



the type used in scale-studies, the notes marked * are passing notes; those marked ** are appoggiaturas, that is, auxiliary notes which displace the chord note on the accented part of a count.

This discussion does not exhaust the possibilities of the chord of C-E-G but is surely sufficient to show the student how a knowledge of chords and chord-building helps toward an understanding of the musical material used in compositions from the early grades to the most advanced.

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see found on Pages 500, 546, 552, 554, 555, 556, 559 and 565 of this issue.

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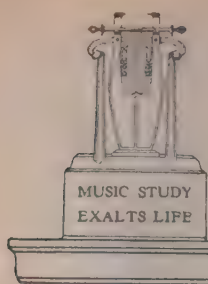
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A Bulletin of Interest for All Music Lovers



EARLY ORDERS FOR FALL MUSIC SUPPLIES

Going to start teaching again when the school year opens in September? Or perhaps it's to be one's first teaching season!

In either case, preparation is the main essential. Being able to teach and having a lot of pupils in sight are things to be taken for granted, but the ordinary everyday requisites for prospective pupils must get advance attention if one's work is to start up without a hitch. These requisites are mainly music for study and recreation, studies, instruction books, writing books, theoretical works and many other items of lesser importance sure to be needed either at the beginning or shortly thereafter.

So many teachers delay ordering supplies until actually needed that because of the massing of so many orders at one time there are usually some unavoidable delays in September. No delays of this kind occur in August when we reserve a special force to handle Early Orders, guaranteeing delivery on or before the date designated by the teacher. All orders of this kind in our hands not later than August 1st are sure of prompt filling, shipping and delivery. Moreover, on such "Early Orders" we prepay all transportation charges with but half the amount added to the customer's bill. This plan has been a boon to thousands of teachers for many years past and right now is the best time to take advantage of it for this year. Just mention "Early Order" when you write.

STUDIES IN MUSICIANSHIP

SELECT STUDIES FOR THE PIANOFORTE BY STEPHEN HELLER
In Four Books

Edited by ISIDOR PHILIPP

The education of today does not consist entirely of rules and practice exercises, but aims to develop the musical sense in the student along with the necessary foundation technical work. Heller was one of the first to see this and his studies are much in demand with modern teachers. Of course, in the case of a prolific writer like Heller, all of his works are not of equal value. M. Philipp, the foremost living pupil of the master, in compiling this series, has selected only those studies which will produce the best results, arranging them in progressive order and carefully editing them for use by the average student. Not only has he included the best of the studies from the well-known Op. 45, 46 and 47, but he also has brought to light some hitherto practically unknown gems from Heller's writings. In advance of publication these books may be ordered at the special price, 60 cents each; \$2.40 for the four volumes.

STORIES TO SING TO

AN EASY, EFFECTIVE AND INTERESTING METHOD OF DEVELOPING THE SENSE OF PITCH IN YOUNG CHILDREN

By GLADYS TAYLOR

The title of this little work tells what it is expected to do, but it fails to tell in what an attractive manner the subject is worked out. The book is made up of two little musical stories in which the class joins. While telling these two stories, *The Rainbow Cat* and *Ding Dong*, the children are introduced naturally and characteristically to the different degrees of pitch. The members of the class learn the intervals really without knowing that they are doing it.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

INVESTING OUR PRICELESS SURPLUS

ONE of the richest blessings of this glorious age is our priceless surplus of time. Of course, we have to pour over historical records to appreciate it. The fourteen-hour labor day dwindled to twelve, ten, eight, and promises some day, according to the wizard of Detroit, to go to five hours. This being the case (and St. Henry swears it will come true) what under the sun are we going to do with the other nineteen perfectly good hours? Check off eight for slumber, two for nourishment, one for adornment, one for exercise, one for transit and with our present eight-hour day nearly every one has three surplus hours to invest. How these hours are invested often determines the success or the failure of a career, the happiness of a lifetime. Certainly, the time investments which bring us the greatest dividends are those which lead to the betterment of the mind and the exaltation of the soul.

It is because the study of music does these things in such remarkable manner that it becomes a matter of great importance to the state and to the individual. It is the duty of every teacher to act in this investment relationship to parents and to clients much as the banker guides the investments of his depositors. The services of the musician as a musical advisor should be of priceless importance to all of his clients.

Far be it from us to hold the unenviable position of a killjoy; we believe enthusiastically in wholesome amusement. Life today, without smart and clever entertainment of a high order, would be a kind of machine-made morgue. On the other hand it is possible to fritter our surplus leisure time away with silly periodicals, stupid pictures, objectionable plays, scandal-hot newspapers and at the end of a few years find our minds and our souls miserably bankrupt.

Advance of Publication Offers—July, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes.

These Works are in the course of Preparation and Ordered Copies will be delivered when ready

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The Theodore Presser Co. usually has a large quantity of this book on hand, due to its popularity with those who wish to have about the home a good collection of old folk songs and old love songs, together with the best patriotic songs of the world and particularly of the United States.

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IMMANUEL

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By NORWOOD DALE

The many organists and choir directors who may be looking for a new Christmas Cantata, cannot do better than give this work, now announced for the first time, a very careful examination. It is just right for the Christmas season and for any special musical service. It tells the Christmas story in a perfectly logical way, and with due dramatic significance, by means of selections from the Scriptures and some well-known hymns. The musical settings are all melodious and singable with plenty of good substantial chorus work and tasteful solos for the usual four voices. The organ part is entirely adequate, furnishing splendid support to the voices and with occasional solo work.

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SUMMER READING AND SELF-STUDY

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The ambitious music student, the aggressive music teacher and the lover of music will find great enjoyment and much profit resulting from the reading of undemanding summer holiday reading of books upon music.

The Theodore Presser Co. puts out a catalog entitled "Descriptive Catalog of Musical Literature," which may be free upon request, and in it there is found a wealth of suggestions such as the "Standard History of Music," by Cooke, or Baltzell's "History of Music for those who wish to specialize in musical history reading; "Harmony for Beginners," by Orem and the same work "Theory and Composition of Music," for those who wish to acquire knowledge for real musicianship; "Life of Great Composers," by Streatfield; "The Success of Great Music," by Pirani; "Music Masters, Old and New," by Cooke, and other works for those who would prefer to read up on the lives of the famous creators of music. And for general reading, there are such excellent books as "Musical Progress," by Finck; "Great Men and Famous Works on Music," by Cooke; "Musical Morals," by Haweis; "Descriptive Catalog of Piano Works," by Perry, etc.

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has written in various parts of the opera,
folk songs and the opera in its
entirety deals with a portrayal of the
struggle of idealists to re-establish the
Jewish nation in its home land.
The older giving full details of this opera
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may be made a real feature of the work.
The music is melodious throughout and in
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them are in their original forms written
for the purpose, while others have been
especially arranged. All have been tried
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musically and melodically. None are at all
difficult to sing.
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We are withdrawing this month the
Album of Cross Hand Pieces for the
piano, which is priced at 75 cents. This
is a volume of interesting piano pieces,
beginning in about the third grade and
progressing gradually, offering attractive
material for the perfection of cross-hand
playing.
We are also withdrawing the advance
offer on *Preparatory Exercises in Double
Stopping*, by O. Sevcik, Op. 9. These
standard studies are well known to many
violin teachers and this new edition in
the *Presser Collection*, priced at 75 cents,
is superbly edited and produced. Any
violin teacher will make no mistake in ob-
taining this new edition.

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Complaints are still coming in from our
musical friends who have been imposed
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is cautioned against paying money to
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selections, in addition to the entertaining
and instructive reading matter, for only
35 cents.

World of Music

(Continued from page 497)

WILLEM VAN HOOGSTRAATEN, the Dutch
conductor, has been appointed to a chair in the
department of music of the University of Oregon,
where he will have charge of a student symphony
orchestra.

A MASS by Carl Maria von Weber, written
when he was sixteen, while his father was manager
of a theatrical company at Salzburg, in 1802, has
had its "world premiere" at the Salzburg Cathed-
ral, under the direction of Josef Messner. Weber
himself thought the manuscript was lost in a fire;
and there is a mystery as to how it came to be in
the Salzburg Museum where it was accidentally
discovered.

THE HUMBLE HARMONICA seems to have
found its place in the musical sun. Within the
last year Germany's three largest manufacturers
of these instruments—the Hohner, Koch and
Weiss establishments, of Trossingen—have
shipped 21,000,000 "mouth organs" to America,
5,000,000 to England and 3,000,000 to India.

THE CHICAGO CIVIC OPERA COMPANY
made this year a complete transcontinental tour—
the longest and most successful in every way,
that it has undertaken. Giorgio Polacco, who for
seven seasons has been the musical director, has
been hailed as "the man who made the Chicago
Civic Opera Company world famous." This or-
ganization deserves all its honors, for no bet-
ter reason than the boldness with which it has
championed opera in a language which the audi-
ence can understand.

AN INDIAN BAND from Yuma, Arizona,
won in a competition in California. It is com-
posed entirely of Redmen and is said to be
probably the most complete one hundred per cent
aggregation of its nature in the United States.

THE E. W. BEATTY PRIZE OF ONE
THOUSAND DOLLARS, for the best orchestral
composition based on French-Canadian melodies,
has been awarded to Arthur Cleland Lloyd,
twenty years of age, of Vancouver, for a suite.
The prize of five hundred dollars for a string
quartet went to George Bowles, of Winnipeg, born
in Quebec. Ernest McMillan, of Toronto, won
the prize of two hundred and fifty dollars for an
arrangement for male voices; while a similar
amount offered for an arrangement for mixed
voices was divided between Alfred R. Whitehead
and Irvin Cooper, both of Montreal.

FLORENCE EASTON has sung eighty-eight
roles in grand opera, with a number of others in
her repertoire which have not been heard in public.
Fifteen of those performed have been sung in two
languages, while four were sung in three tongues
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 Dora A. Chase, Carnegie Hall, New York City, Pough Gallery, 345 Clinton Ave., Brooklyn, N. Y.
 Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. June 25th, Cincinnati Cons. of Music; Aug. 6th, Coburn School of Music, Waterville, Maine; Fall, Columbus, Ohio.
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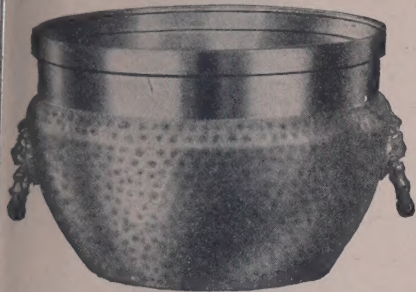
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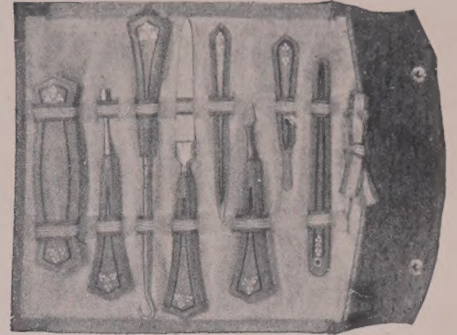
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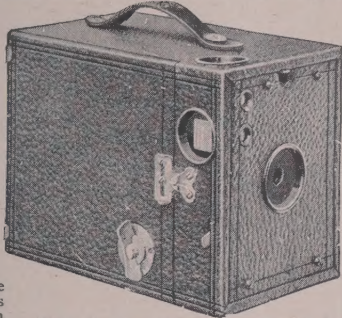
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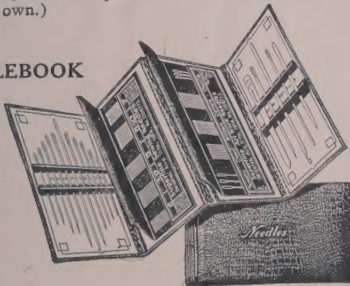
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Mrs. Bert Scott, South Dakota.

Find that children really do not realize that they are studying music but at the same time the essential facts are presented in an interesting way and really grasped.

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A joyous book and marvelous, too. I'm not a teacher, but have four (school age) children and they are devouring the book already. I hope they won't eat even the paper it is printed on.

Cora Adella Haas, New York.

My little daughter enjoys the copy of "Music Play" so much I am going to send a copy to China to a little son of a missionary in Tehsien, Shantung.

Mrs. E. A. Love, New York.

"Music Play for Every Day" is the most complete work of the kind I have ever seen and I believe pupils will advance more rapidly and with much more interest and enjoyment than with any other beginner's book I have ever used.

Grace J. Hassard, New Jersey.

The most wonderful and complete book I have ever seen and from now on will use no other book.

Mrs. A. M. Steel, Michigan.

Find it one of the most inspiring books for beginners I have ever seen. I have been teaching my little girl since she was four and when she saw the book, she didn't want to practice. All she wanted to do was read that book. I had to hide it yesterday.

Miss Mary K. Mitchell, Michigan.

Send six copies "Music Play for Every Day." In many ways, this is the most fascinating book for children I have used. I have been trying my copy on a little seven-year-old who hates to leave it each day.

Mrs. H. M. Paul, Missouri.

It is a big step in the direction of applying well known psychological laws in music.

Laura B. Merrick, Pennsylvania.

The only thing I have to say in the way of criticizing is that I wish this book had been compiled several years ago, as I feel that I've missed something by not having this book when I studied music.

Mrs. L. B. Basch, New York.

A most inviting and charming little book and one in which a child could never lose interest.

Mrs. Emma Hollingsworth, California.

Have been a teacher of piano (and organist) for over forty years and think this work for the youngsters is ideal in every respect.

Eunice S. Church, Massachusetts.

To say that I am delighted with it is expressing it mildly—I feel that at last I have found the ideal beginner's book. In all others that I have used in my thirty-two years of teaching, there have, naturally, been some good things, in some cases, many, but none more entirely satisfactory.

M. Hariggi, Pennsylvania.

I think this is the most remarkable book of its kind and fully meets every need. Would that I were a child again to enjoy it.

Lillian Stickie, Oregon.

An excellent beginner's book, which has long been needed. I teach class work a great deal and find this book will fit in nicely with any method.

Miss Erroll H. Colcock, South Carolina.

More than equalled my expectations. I consider it an ideal book for beginners. The lovely pictures and interesting text matter will, I am sure, woo many a little player into Music's Magic Realm, and the introduction of the classics and pictures of the composers I consider a splendid feature.

Mrs. Harry T. Williams, Ohio.

Certainly the best thing I ever saw for little beginners. My 4-year-old son and a 6-year-old pupil can hardly wait till the next playtime. Am planning to use it extensively this summer.

Eula B. Fritz, New York.

Without question the best I've ever seen for very young beginners in music. I am using it for my 5-year-old boy and he loves it.

Mrs. Rae Livingstone Solt, Pennsylvania.

Just what I want for class work. It is fine all the way through.

Harold B. Brunt, Michigan.

Its contents are so interesting that any child cannot help but like it.

Grace F. Siring, Ohio.

One of the cleverest presentations of the subject of music to young children which I have ever seen. I took it to the home of a pupil whose sister, a little older, has been studying with me since November. The older one was completely absorbed in its contents and so delighted.



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Gentlemen:—

On my return to the University last week your book "Music Play for Every Day" was submitted to my teacher of Piano, in charge of elementary piano instruction, Miss Julia E. Broughton.

Miss Broughton is a superior teacher, very much a student, very discriminating and intelligent concerning material for piano students and methods teaching. The enclosed letter is her reaction to the book.

Knowing as I do how particular Miss Broughton is concerning material for elementary piano pupils, her opinion is a real tribute to the book.

Cordially yours,

Hollis Dann

Dear Dr. Dann,
The book "Music Play for Every Day" is a boon to teachers of children from six to ten years of age. The youngsters will like it, and work harder because of its many interesting features.
Sincerely yours,
Julia E. Broughton

Sisters of Mercy, Pennsylvania.

We are so pleased with the book that we feel we must write you our congratulations for this most excellent publication. It is so complete and presents the fundamental theory in such an interesting way, it is a pleasure to both teachers and pupils. Especially fine, too, are the separate books for Class Lessons. Certainly the company and those who worked on these details of presentation deserve the highest praise. We also take this opportunity of thanking you for the attention and courtesy we receive in all our orders and communications.

Josephine F. Terry, Connecticut.

I thought it would not be possible to teach both the clefs at first to one so young, but it is working out excellently, and so far it is the best system I have found for the very young pupil. The way the scale is introduced is very clever and interesting to a child.

Mrs. F. M. Davis, North Dakota.

I am more than pleased with this book. My one thought now is how to secure more copies at once. I would like five copies.

Amy Griffith, New York.

Words cannot express the delight and gratification with which I examined "Music Play."

Mrs. J. J. Heator, Michigan.

I am delighted with it. I sold my "advance" copy immediately and need two more.

May Beth Williams, Wyoming.

I consider it a wonderful up-to-date publication with a pleasing, fascinating way of holding the beginner's attention through illustrations, etc.

Jessie Robinson Carr, Ohio.

Find it co-relates beautifully with my class theory for children.

Miss A. O. Chapin, Ohio.

I am more than delighted with it. It combines all the best features for beginners, with most entrancing effectiveness. The bits of music history with pictures of musicians appeal to me since I like to introduce a little history where possible.

Miss Blanche Thorson, Iowa.

A fine book and I intend to use it with all my new pupils.

Mrs. Allen Strong, Nebraska.

I think it is a wonderful book for young beginners. Never used one to equal it during my eighteen years of teaching.

E. R. Kroeger, Missouri.

"Music Play for Every Day" fine! I predict a big success for it.

Mrs. C. W. Gilliard, Ohio.

I consider it one of the books for young children I have ever examined. I will give it a permanent place in my teaching. The new features are splendid.

Mrs. Mary M. Pfeister, Illinois.

I believe Music Play for Every Day is one of the attractive books I have ever seen. I feel sure it is just the book for the pupils from six to ten years of age. The feature teaching time (which is so neglected) are most attractive.

Mrs. J. L. Lyle, Kentucky.

Just wonderful. I have a pupil I could not get interested until I started him in this book. We have had four lessons and are progressing nicely.

Mrs. R. W. McFarland, Kansas.

I like this book very much. It is the best for beginners I have examined. I expect to use it in my teaching.

Mrs. Ada H. Jameson, California.

Am very much enthused with the book. Have recommended it to many teachers of the course which I am interested.

Alice H. S. Rowell, Nebraska.

I am certainly delighted with it, as I know each little pupil will be, and have decided to use it as the first music book my little folks in my Joy Music School.

Mrs. Blanche Long, Kansas.

I think it is the very best beginner's book on the market. Please send me five.

Mrs. Gilbert D. Pearce, Missouri.

My pupils of today have much interest in the drama of "The Road to the Cross" and agreed it is a good way to students who lag in work. Could be used framed "Motto" in the study.

Mrs. B. Higbee, Washington.

I am delighted with the book. Am starting a small girl, and she is advancing rapidly. It is the best thing of its kind I shall use it exclusively for children. I am a teacher fifty-two years' experience.

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